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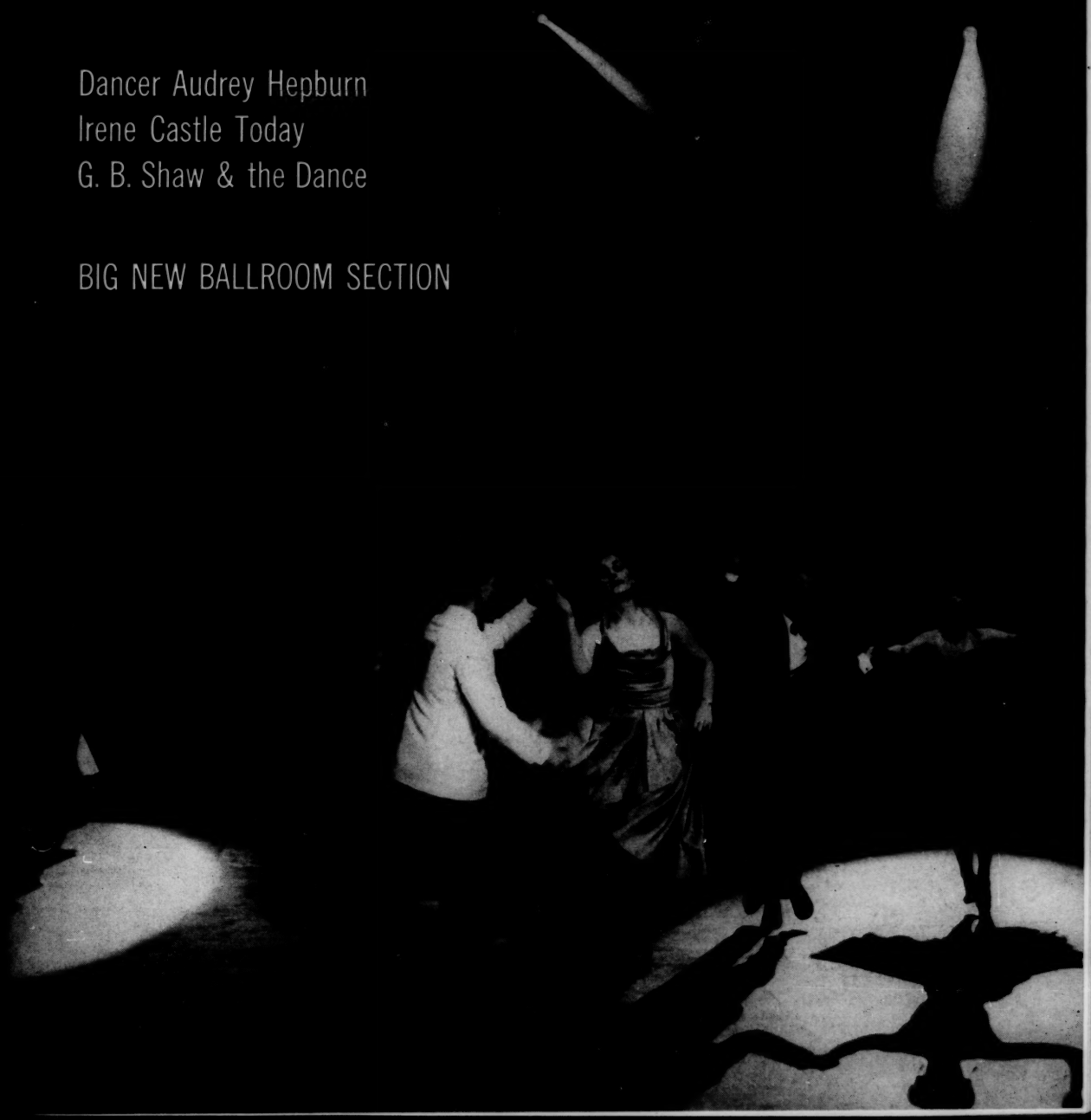

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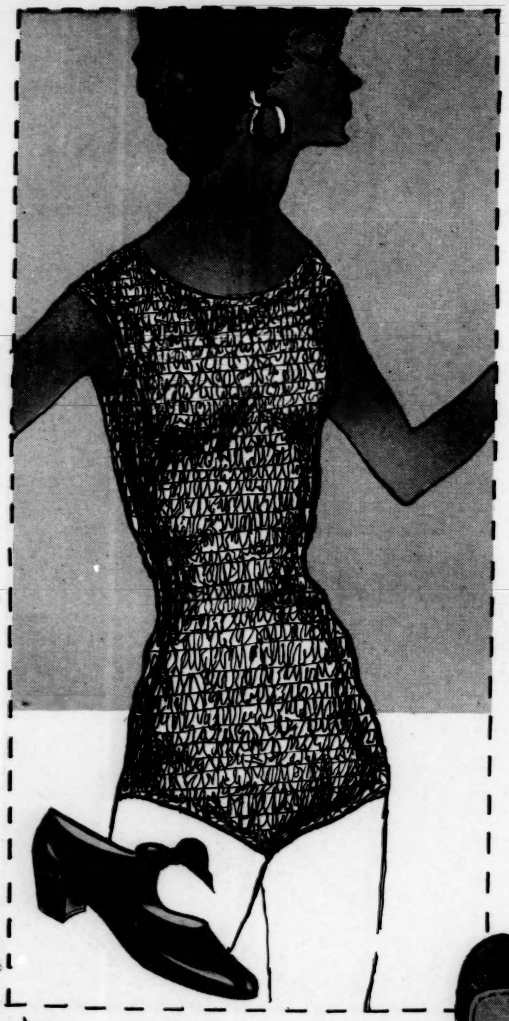

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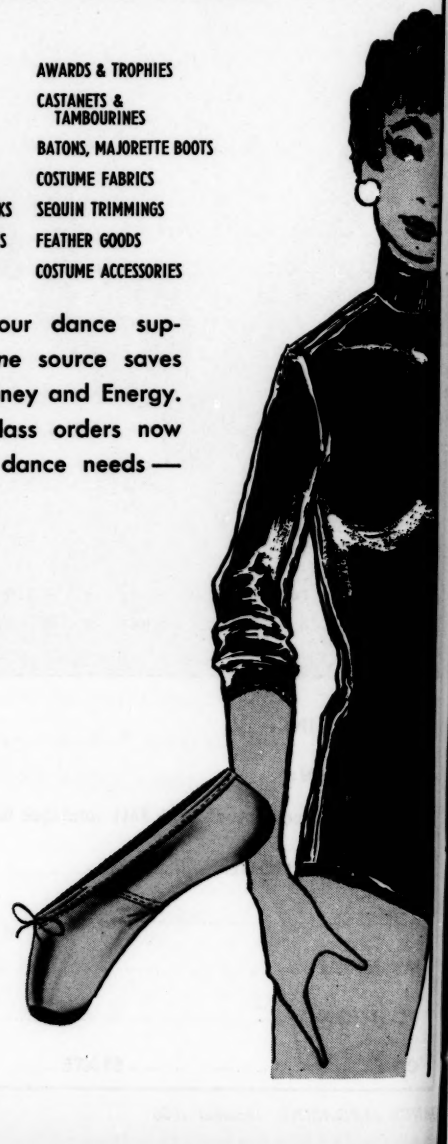

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LOOKING AT TELEVISION

WITH ANN BARZEL

Political conventions, beauty contests, summer replacements and amateur shows dominated the second half of the summer's television. In spite of ex-dancer George Murphy's key position at the San Francisco spectacular, there was nothing of dance interest.

Replacement shows had their hours on the screens until mid-September, when the top shows started coming back. The Frank Lewis dancers on the *Tony Bennett Show* (Saturdays, NBC) and Edith Barstow's group with Frankie Laine (Wednesdays, NBC) were consistently good in their functionally conceived formats. We hope to see them in more secure niches during the winter season.

The Hamilton Trio danced Mondays (ABC) on the *Ernie Kovacs Show* and finished with a flourish on Sept. 10. It was the only dance project that seemed aware that television allowed certain effects and a flexibility beyond the mere photographing of a dance and transmitting it as is. The August 27 dance by the Hamiltons was especially imaginative. The trio were gremlins in a giant kitchen and there were a number of tricky effects.

It's Polka Time (ABC) is one of the few summertime replacements that is to be retained on a network. Not, however, without dark portends. Someone either has too much faith in it or thinks it expendable, for, starting Sunday eve, Oct. 7, this family-type show on a miniscule budget will be pitted against television's battling giants—the *Ed Sullivan* and *Steve Allen Shows*. Meanwhile, choreographer Felix Sadoski goes about his task of making two new character dances per week. In the past half year he has not once repeated a number. His staging of an Israeli Hora on Sept. 7 was most original and refreshing.

Amateurs had a summertime fling. Accordion playing and "personality singing" are usually the metier of the stage-struck. The dance is not often despoiled, except by soldiers and kiddies. These are monotonously bad. From them one could take a pessimistic view of dance teaching in the U.S., but the fact is that good schools and serious students rarely participate in amateur shows. Ted Mack's *Amateur Show* (Saturdays, NBC), the most popular show of its kind, usually has awful dancers. But Sept. 8 was the exception. On that date finals were held in Madison Square Garden for contestants of the past year. The opening line of teen-age tappers was hardly a credit to the art of the dance. However, the finalists included two worthwhile dance numbers. Young Bert Brosowsky showed the natural grace, rhythm and polish that make an art of tap dancing. The Barrett Pipers, a group that performed authentic Irish dances in their chaste intricacy, were a pleasure to see.

A child performer to look forward to is Susan Heinkel, from St. Louis, for whom NBC is readying a children's network show. Susan will M.C. and also dance. From her trial appearance last summer she is a fine little dancer with much personality.

Istvan Rabovsky and Nora Kovach, whose recent exposure to danger on the Andrea Doria focused attention on them, again displayed their virtuosity on the *Ed Sullivan Show* (August 19). This time they danced.

In all these instances, dance was an incidental bit of a program. But it is the major subject of *Arthur Murray's Party* on Thursday nights (CBS). On Sept. 6 Kathryn Murray again played the elegant, fastidious tramp with patched and ragged Peter Gennaro and Bill Bradley. The three hobos cavorted in gypsy fashion in an alley back of a posh restaurant, taking advantage of the music of a fancy gypsy fiddler. Perhaps this was a repeat of a number danced before. It all seemed very familiar. The lessons given by the Murrays are sketchy—but valuable as far as they go. Mrs. Murray has been coming out with excellent hints. The contests on the show seem entirely rigged up, and the contestants are not interesting as dancers just because they are fat men, fathers or homerun kings.

A welcome repeat on television was "What Day Is This," the inconsequent playlet with Marge and Gower Champion on *Screen Directors Playhouse*. It was charming on Aug. 29 in kinescope just because of the dancing.

The ballets on film made in France expressly for television by Jean Benoit-Levy are turning up on educational programs. The product is far from ideal, but the fact that a 15-minute show is devoted entirely to dance and that the dancers are known personalities in the dance world makes it fascinating to dance fans.

Janine Charrat is the leading dancer and choreographer in most of the films. The first one aired in our part of the country was a condensation of *The Sleeping Beauty*, in which Mlle. Charrat danced the Rose Adagio and the Grand Adagio with Milorad Miskovitch. She is not an Aurora either technically or stylistically, but nevertheless an interesting dancer. Claire Sombert is the Lilac Fairy, though the solo allotted her is the Silver Fairy's Variation from the third act. A revolving stage and scrim curtains give the ballet the elegance of decor so typical of French theatre.

Night and Day, also in the series, is an original ballet by Charrat. Set to Tschaikovsky's *Serenade for Strings*, it is danced in short draped tunics and includes plastic movements and expressive gestures reminiscent of Massine's symphonic ballets. Charrat and Claire Sombert are respectively Night and Day. Most unusual is a pas de deux for the two danseuses, an interesting choreographic relationship not often exploited in contemporary ballet. The theme of this work is conflict. Odd angles, shadows, etc., contribute to the effect. Both ballets have supporting corps.

This series of kinescopes, numbering 26, is presented by *March of Time* and has Milton Cross as narrator. The films have been made available to educational programs. Partisans of the dance can persuade local stations to run them—the cost is low.

REVIEWS

Reflections on the Ninth Annual American Dance Festival—August 16-19—Connecticut College.

BY DORIS HERING

In its choice of contributing artists, the American Dance Festival was more imaginative this year than in recent seasons. The companies of Anna Sokolow and Alwin Nikolais supplemented the Doris Humphrey-José Limón nucleus. And Swedish modern dancer Birgit Akesson and Wigman exponent, Margret Dietz, were on hand to contribute their special flavor.

But despite this wider range of styles, the dominant impression was one of surface complexity—of urgent energy and stamping feet—streaming tresses shaken and tossed around faces and shoulders—people climbing on people or swaying in circles polarized by overhead light—wisps of cloth and discs and gongs and drums upon drums and violins upon violins.

Time and again we found ourself watching eagerly for those all-too-rare moments when form and content came into close harmony, when there was a simple, natural flow between the originating emotion and its dance-shape.

In only three works did we find this balance unbroken. They were Anna Sokolow's *Lyric Suite*, Birgit Akesson's *Winter*, and José Limón's *Emperor Jones*. In the others, we had to be content with occasional flashes — Margret Dietz melting through parted upstage curtains in *Of Burden and of Mercy*; José Limón curved like an embryo in *"There Is a Time"* or with his arm extended generously toward the audience in the opening of *Symphony for Strings;* and the women in Doris Humphrey's *Ritmo Jondo* suddenly aware of their emptied arms.

While in most of the dances the overweighting of form was accidental, or perhaps part of an unwritten trend in today's modern dance, in Alwin Nikolais' ingenious group work, *Kaleidoscope*, it was deliberate. In fact, there was virtually nothing but form.

The dance was like a giant mobile, a play of bright objects in space. But air currents move mobiles, while the dancers were the anonymous force in *Kaleidoscope*. And to accentuate their anonymity, Mr. Nikolais had them paint their faces in the same bright tones as their costumes.

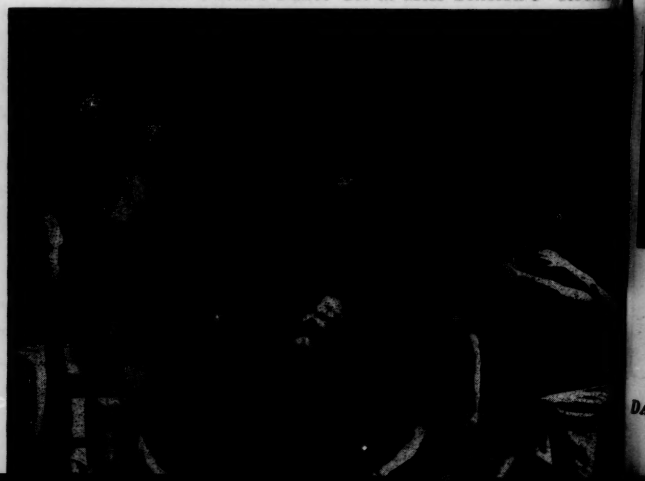
Each section of the eight-part dance

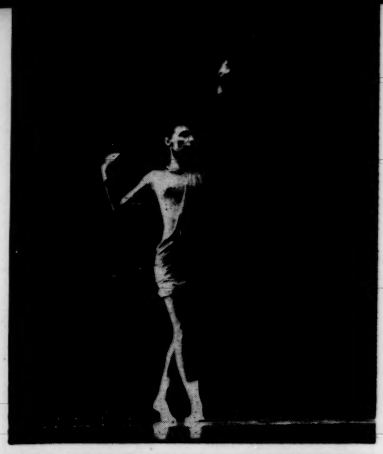
Playhouse Dance Co. in Alwin Nikolais' "Kaleidoscope"

Repertory Class in Doris Humphrey's "Song of the West"

José Limón and Ruth Currier in Mr. Limón's "The Exiles"

Anna Sokolow Theatre Dance Co. in Miss Sokolow's "Rooms"





Top to bottom:
Birgit Akesson in "Music for Strings, Percussion, and Celeste"
Margret Dietz in "Of Burden and Of Mercy"
Pauline Koner in "The Shining Dark"

improvised about an object or set of objects—discs fastened to the dancers' feet; a pole balanced between two dancers; skirts, hoops, straps, capes. The accompaniment was a colorful, if at times bombastic, variety of ethnic and composed material, with emphasis on percussion.

Kaleidoscope was an extension of shorter works presented by Mr. Nikolais this past winter. But in stretching his original idea, he has still not proved his basic premise, that there can be valid art without emotion. Actually the most successful parts of *Kaleidoscope* were those incorporating an extra non-visual element. In *Skirts* it was humor and surprise; in *Straps* it was the precariousness of physical tension; and in *Bird* it was a sense of mystery. The other sections were clever. But cleverness can be dry, especially when clothed in excessive length.

Mr. Nikolais' diligently trained company consisted of Gladys Bailin, Murray Louis, Beverly Schmidt, Phyllis Lamhut, Dorothy Vislocky, Coral Martindale, and William Frank.

The Festival Committee often showed poor judgment in programming. One example of this was to follow Mr. Nikolais' hour-long work with another of similar length, Anna Sokolow's turbulent *Rooms*. And unfortunately, *Rooms* received an off-key performance. But the company more than redeemed itself two days later in *Lyric Suite*.

In the medium of music it has always been quite natural to compress emotional content into an abstract form. But in the dance, this kind of balance is tantalizingly hard to achieve. Miss Sokolow has spun it in *Lyric Suite*. And through repeated performances, the company has achieved just the right personal-impersonal state. Although the entire company was inspired, Judith Coy was especially touching in the rounded softness of her arms and the innocent lift of her head. And Jeff Duncan and Eve Beck found new tenderness in their duet.

Other members of Miss Sokolow's company were Jack Moore, Beatrice Seckler, Anneliese Widman, David Gold, and Paul Sanasardo. And for *Lyric Suite*, Rhoda Levine, Patricia Christopher, and Betsy Hamerslag were added.

Like Anna Sokolow, Birgit Akesson is a deeply honest choreographer. But with Miss Akesson, the honesty is sometimes a campaign, rather than merely an underlying quality.

Her first solo, *Winter* (Vivaldi), most tellingly expressed her artistic intent. Encased in a whitish suit, Miss Akesson stood quietly upstage, hair loose, face radiant, as though bathed in winter sunshine. She lifted her arms slowly, hands lightly joined. There were dainty

(Continued on page 74)

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IN THE NEWS

David B. Lannes

STAR-STUDDED AUDIENCE: Among those present at the gala Midwest premiere of MGM-Gene Kelly's "Invitation to the Dance" were (l. to r.) actress Lydia Clark (Mrs. Charlton Heston), emcee Charlton Heston, featured Igor Youskevitch and daughter Maria. The midnight showing at the Esquire Theatre on Aug. 10 was sponsored by the Ballet Guild of Chicago.

Serge Lido

NORTH TO SOUTH: Ellen Rasch and Bjorn Holmgren, leading members of the Swedish Ballet, pose in the Nervi Gardens, where the Swedish co. was among the participants in the 2nd Intern'l Dance Festival held in Genoa, Italy.

Hilde Niederer

IN SWITZERLAND: NYC teacher Raoul Gelabert (lower left) was among the students at the Harald Kreutzberg school in Bern last summer. Kreutzberg is seen in the photo, second from lower right.

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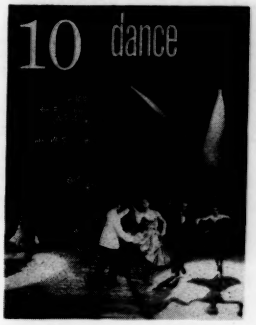
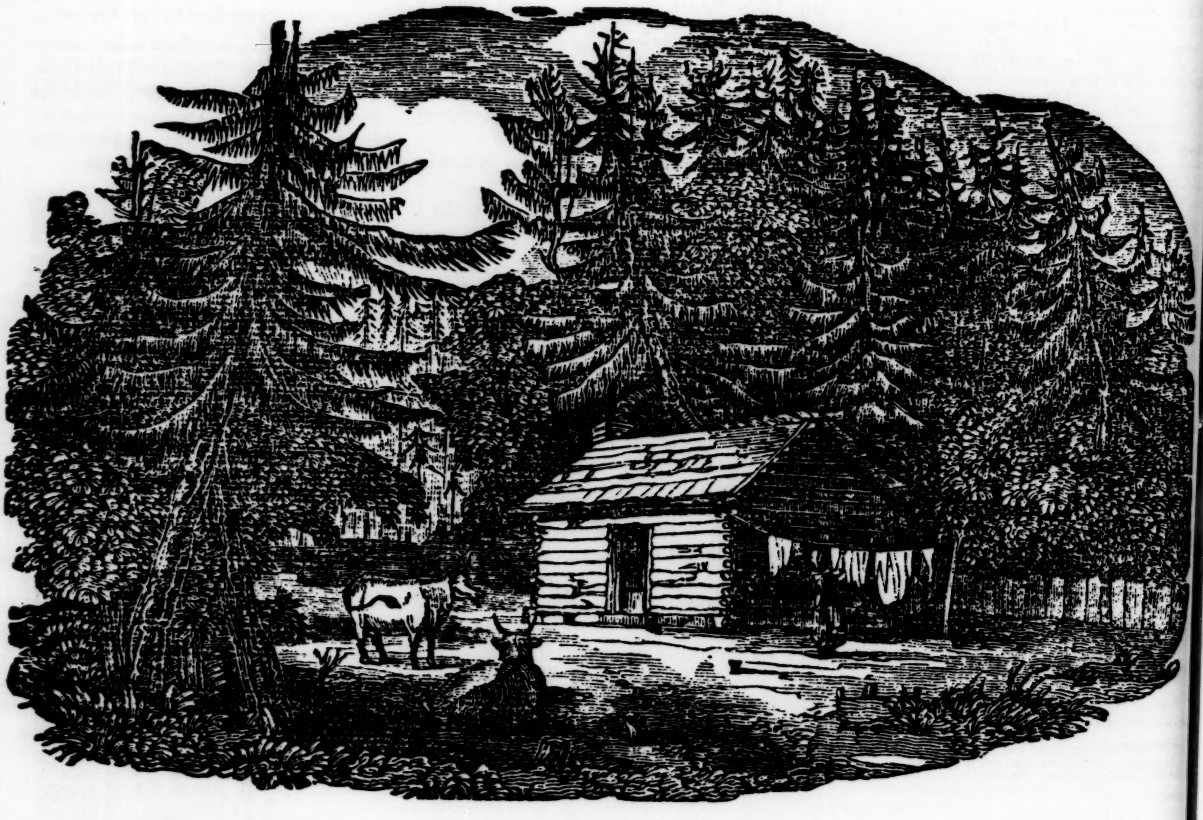


on the cover . . . In honor of the launching of DANCE Magazine's latest additional feature — BALLROOM U.S.A.—a magazine-within-a-magazine (see pp. 87-94) —our cover celebrates the beauty and pleasure of good ballroom dancing well done.

FROLIC:

SOCIAL DANCING ON THE SOUTHERN FRONTIER



BY JOHN Q. ANDERSON
Associate Professor of English, Texas A. and M. College

A delightful serious study of pleasurin' an' shufflin, an' cuttin' the pigeon's wing, an' sech

Today when social dancing is taught by mass production methods and when new steps are popularized throughout the nation by movies and television, the creative aspect of this perennially popular form of entertainment seems to be missing. By contrast, Southern backwoodsmen in the period between the Revolution and the Civil War showed evidence of a great deal of creative imagination in evolving social dances that produced a folk art.

Though scholars have shown the popularity of the folk song and folk tale on the Southern frontier, little attention has been devoted to social dancing, the most popular of all forms of folk entertainment. Consequently, this brief survey of the frontier dance frolic, fiddlers and fiddle tunes, and types of dances is intended to add to the knowledge of American folkways.

When Southern backwoodsmen, living on the fringes of civilization, rested from conquering the wilderness, they gathered for a frolic. Dating from about 1775, "frolic" denoted a community gathering which utilized many hands to complete work which otherwise would require months of individual labor. Whereas in the North such gatherings were termed "bees," in the South they were called frolics. Some of the many kinds of frolics included those for: boiling down salt; making cartridges or candles; chopping or rolling logs; making cider; catching fish; grubbing stumps; husking corn; picking lint from cotton seed; spinning cotton or flax; picking up stones; knitting or sewing garments; sewing quilts; clearing land; raising cabins; or harvesting crops. Everyone within miles was automatically invited, and when the work was done the backwoodsmen played with as much gusto as they had worked.

The most popular form of entertainment at the frolic was the social dance. Dances were held both in the daytime and at night, and invariably on holidays. In the early days dances were often held outside in a clearing. The ground was smoothed and sprinkled with corn bran to keep down dust and to make the earth elastic. These gatherings were called "bran dances," later corrupted into "barn dances." No record has been found of a dance being held in a barn. Sometimes the "bran dance" was held in the yard of a newly built cabin, the floor of which was not smooth enough for dancing. Corn bran was also used on cabin floors to make them slicker for dancing.

Most often, however, the dance frolic was held in the typical double log cabin, composed of two large rooms connected by a runway, called a "dog trot." All furnishings were removed before the guests arrived, sometimes early in the morning, and visiting, gossiping, and courting went on until the noon meal was served on slabs of wood over logs or stumps in the yard. The dancing started in the afternoon and lasted all night, often followed by a hunt or a horse race the next morning. In Tennessee, in 1788, one "hop" lasted a full week. That was when John Sevier and his Indian fighters returned from a long campaign. His neighbors gathered to celebrate, and when a transient fiddler from Virginia came along, they turned their horses into the cornfield, started to dance, and continued for seven days. Sevier himself led such dances as "The White Cockade" and "The Flower of Edinboro."

Although the week-long "hop" was not unknown, the one-night frolic with a supper was more common. In the 1830's A. B. Longstreet attended a dance in the Georgia backwoods in a one-room log cabin with a puncheon floor. The furniture had been removed the day before, ready for the dancing when the neighbors arrived at nine in the morning. "But for the snapping of a fiddle-string," he said, "the young people would have been engaged in the amusement of the day in less than three minutes from the time they entered the house." Contrasted with city balls, no formal introductions were required, "no drawing for places or partners, no parade of managers, no ceremony." Everyone had come to dance and any man felt free to ask any lady present to dance with him. Dinner was served on tables in the yard, but the young people wasted little time eating and soon resumed the dance, which lasted until daylight.

In 1846, Henry Clay Lewis, widely known as "the Louisiana Swamp Doctor" and author of humorous backwoods sketches, enjoyed barbecues and bran dances in northeast Louisiana and escorted the young ladies home the next morning. The Battle of New Orleans was commemorated at a bran dance in Bates County, Missouri, on January 8, 1847, when three-score backwoodsmen, ranging in age from grandparents to babies, arrived at a double log cabin at ten in the morning, had dinner at mid-afternoon, and danced all night by the light of ten huge fires in the yard.

In Coon Holloy in February, 1847, the ladies were as "busy as yaller jackets in

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a cotton blossom," an observer reported, preparing for the St. Valentine's Day frolic, at which partners for the meal in the loft of the cabin were selected by picking names from a hat. The youngsters pulled wishbones and played such party games as "Old Van Buring" and "Marchin' Down to New Orleans" until the fiddler arrived. With hearts "as light as a pound of picked cotton," they danced the "tater hole step" and others until daylight when the girls rode home behind the boys, "sticking like a white-jacket woodpecker on a blackjack."

In the backwoods of South Louisiana, the Frenchmen called their frolics "fais-do-do," literally "go to sleep," possibly ironically since the dancers stayed up all night. A "fais-do-do" is also a lullaby and may have been borrowed for the frolic because mothers sang their children to sleep so that they could dance.

Of all backwoods frolics, the frontier wedding was the most boisterous. On the fringes of the frontier when a house warming was held, the guests brought presents for the newly married couple—a powder horn, a shot-pouch, or tinder box for the groom, and a trencher, gourd vessel, buckskin moccasins, or mittens for the bride. A feast of wild game was served before the all-night dance. When a frolic began on Sunday, the guests had to wait until midnight to begin the dance since they were not permitted to dance on the Sabbath.

In the older communities wedding frolics were more elaborate and uproarious. The wedding party was "ambushed" by the groom's friends with much fireworks; then a bottle of whiskey, decorated with ribbons, was hung on a limb and two young men raced for it over an obstacle course through the woods, the winner returning triumphantly with the bottle nestled in his hunting shirt. After the wedding supper, the dance began and lasted until morning. The newlyweds were not permitted to join. Everett Dick in *The Dixie Frontier* says:

> About nine o'clock a group of ladies 'stole off' the bride, took her up a ladder, and put her to bed in the loft. Then a deputation of young men in the same manner 'stole off' the bridegroom and put him in bed by the side of his bride. They withdrew and the dance continued, but now and then 'Black Betty,' the name given the whiskey bottle, was sent up the ladder. Food was also taken up, and the couple were compelled by their jolly friends to eat more or less of whatever was offered. (p. 136.)

The whole community turned out for a wedding frolic in the Hurricane settlement in northeast Louisiana in 1884 to welcome home the bride and groom who had ridden on the same horse across the line into Arkansas to be married because laws there were less strict. A newspaper editor described the wedding feast in verse:

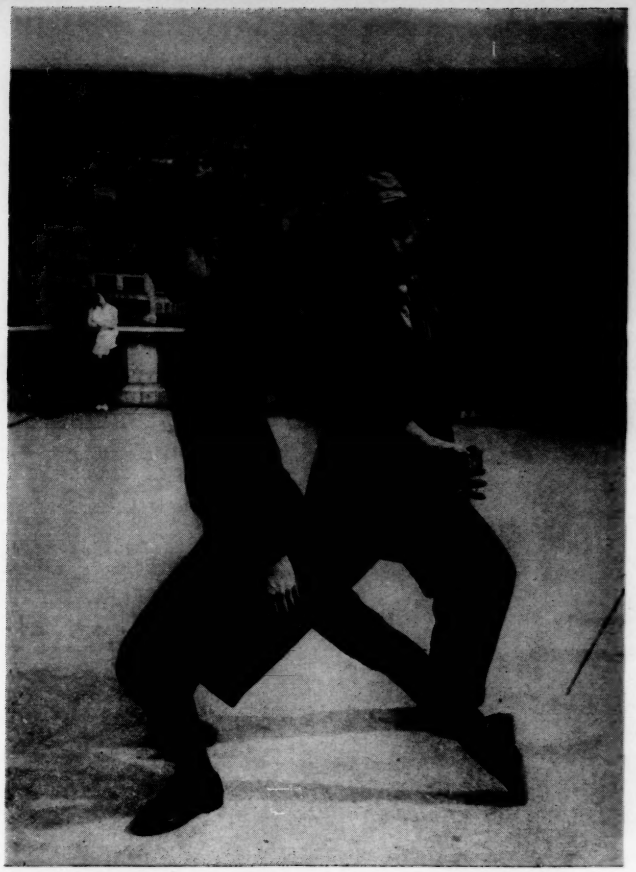
> Mutton, ham and beef, with whole porkers toasted,
> And good fat ducks, and geese, and turkeys roasted;
> With muffins, pancakes, pickles, mustard,
> Tarts, pies, puddings, and rice custard—
> Milk and butter, cheese and eggs, with cakes of ev'ry spice,
> And tea and coffee too, with everything that's nice . . .

At the inevitable dance which followed, the ladies persuaded the men to dance cotillions at the beginning, but "The forest boys don't fancy cotillions," the editor wrote. "They must have the *reel*—tall doings, and rapture to the full heart brimming." These they danced "heel and toe, more rapid than horses seized with the stampede," he said. He found the dress of these backwoodsmen most amusing. Some have their shirt collars of so extensive dimensions and starched so stiff, you can only discern that portion of the cranium above the upper extremities of the ears." Others wore "short-legged pants which with the aid of rawhide straps they draw half down their legs. The coat sleeves of some reach a little below the elbow—while others have their pants suspended close under the arm-pits."

The fiddler was the most important individual at the frolic and was always warmly welcomed. Though sometimes a transient who had wandered into the community, he was usually a farmer or hunter as were the others. A Missouri fiddler was once late to a dance because his other occupations of preaching and horse racing delayed him. Usually with no musical training, the fiddler played "by ear" and expected no more reward for his music than the traditional extra swig each time the whiskey bottle was passed. His fondness for whiskey, in fact, led to the frontier comparison, "as drunk as a fiddler." Before abolition became a burning question, Negro fiddlers were common and added their own peculiar rhythm and interpretation to the white man's fiddle tunes. *(continued on page 83)*

Courtesy N.Y.P.L.

Inside, the fiddler reigns over the hi-jinx of the frolic.



Audrey Hepburn and director Stanley Donan rehearse a Paris scene for Paramount's forthcoming "Funny Face," in which Hepburn will star with Fred Astaire. She'll be seen soon, too, in Allied Artists' "Love in the Afternoon," with Gary Cooper, also filmed in Paris.

INTERVIEW WITH AUDREY HEPBURN

"Dancing has stood me in good stead," says the delightful actress who lived for the dance.

BY WILLIAM HAWKINS

There is no actress in the film world today whose career has more vitality than that of 27-year-old Audrey Hepburn, of whom it can fairly be said that she owes her success to her passion for the dance. Now adored by a world audience—her performances in *Roman Holiday*, *Sabrina*, and lately in *War and Peace* are all irresistible — her feeling for dance, her first love, has never wavered.

Talking to her now, sensing the dedication that shines from the open brown eyes, one knows it had to be.

It was the very willfulness of the determined child, the great eyes that had observed horror and deprivation, the wand-like beauty of a dancer's body, but unused to proper sustenance, all these were the qualities that attracted French novelist, Colette, and caused her to choose Audrey to be the Broadway lead in her play, *Gigi*, when she saw her on the set of a film being made in Monte Carlo.

Audrey was starred in *Gigi*. Then came *Ondine*, also on Broadway, and from there she went to the movies and further fame, propelled by lots of hard work and relentless talent. None of her roles so far has been strictly dancing roles, though Hepburn's movement always involves something of the excitement of flight. But recently the distinguished young actress experienced a major ricochet when Paramount sent her back to dance, by casting her opposite Fred Astaire in *Funny Face*. She's not only dancing again, but this time as a star, pirouetting with the greatest in his field.

And there are no regrets.

"Such a happy life—it's been such a happy life," she keeps saying, as if there's simply not enough emphasis to make the words stick.

But there was a time when it was not a question of happiness or its opposite, but only of survival.

They were major years for any would-be dancer—those she spent under German domination. Audrey was born in Brussels on May 4, 1929, of an Irish father and a

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Dutch mother. She spent her early years in a country house outside Brussels, then was sent to a boarding school in England. When war broke out she was ten years old and her mother took her back to Holland. They were caught by the invasion in Arnhem, near the German border, and until she was fifteen and at last able to leave the country, Audrey led a strangely artificial life.

The deep need to dance and the emptiness of daily existence were positive and negative currents. Work was all that mattered and it was the only panacea.

There was a ballet school in Arnhem where she studied music, theory, dance history and ballet, determined that when she grew up she would be a dancer. She became an assistant teacher in the school and earned a small, necessary salary.

"People don't realize that during a war of this kind nothing basically changes inside of you. Conditions and habits change but the human doesn't. If you wanted to be a dancer before, you want to be one just as much despite the war.

"Nobody believed that it would last five years. It was always 'next year it will be over.'

"Then the Germans put in a Chamber of Culture, which controlled all the arts. You had to be a member of that Chamber in order to study. A good Dutchman simply was not.

"It was almost impossible to buy tights or slippers. As long as there were any old sweaters to pull out, my mother would re-knit my tights. Sometimes we were able to buy felt to make slippers, but they never lasted more than two classes."

Audrey danced for hours on end in toe shoes worn to shreds, but she hardened the worn-out boxes with furniture varnish!

For a while, even ordinary shoes were rationed, and with luck there might be two pairs a year for a growing child. Then there was nothing but black market, and finally, the only available shoes were wooden ones. "And," she says, "I assure you that wooden shoes are not good for your feet when you are dancing."

It was all very discouraging, especially because she became so thin. She kept growing higher, too, and she was always tall for her age.

She and her mother lived in a suburb of Arnhem. Then there was an air-borne attack and the schools were levelled. The actual town was put out of bounds and evacuated.

"We were considered a bother. There were 90,000 people looking for a place to live. We took in forty, but we had no food. They were there several months, but there was literally nothing to eat, nothing to do.

Audrey learned to appreciate, as people rarely do, how powerful is the urge to exist and survive.

"I wanted to start dancing again, so the village carpenter put up a *barre* in one of the rooms. It had a marble floor. I gave classes for all ages, and I accepted what was about a dime a lesson. We worked to a gramophone wound by hand.

"Some of the pupils still correspond, and they always say they don't know what they would have done without the school. Everyone was made to keep his mind off things. You have to remember that there were no parties, no radios, no new books.

"I don't suppose it taught me much as a dancer, but it taught me a great deal about people and work.

"There couldn't be better training to discipline anybody for hard work."

"Finally the Germans ordered them all out. It was unspeakably hard to turn away family and friends into the cold night. Even my brother, who was hiding there, had to leave.

"Then after the most acute heart-break was over, the wounded were carried away.

"That was seven months before we were liberated."

Towards the end of the war, the food was so low in vitamin content that malnutrition became a general trouble. It took the form of edema, in which the blood literally turns to water in the veins.

"It begins with your feet," Audrey recounts matter of factly, "and when it reaches your heart, you die. With me, it was above the ankles when we were liberated."

After the war, Audrey spent three years in Amsterdam. She worked with Russian teacher Sonia Gaskel, who was the organizer of the still-functioning Netherlands Ballet.

Audrey began to practice a half hour each day. Then she worked up her schedule until it finally went from morning till nine p.m. She continued that way for three years. She was happy at work, but forced to face the fact that she was not going to be as good a dancer as she wanted to be.

But the drive never faltered. Her interest turned to choreography rather than performing. She auditioned for Mme. Rambert in London. Mme. Rambert is, of course, well-known for the encouragement she has given young choreographers, including some who are now the foremost in the field. Audrey won a scholarship, but she would have had to provide her own living expenses, and currency exchanges made it impossible for her to accept.

Finally, in 1948, she was able to move to London and join the school.

"I was eighteen, an adult, but my technique didn't compare with that of the girls who had had five years of Sadler's Wells teaching, paid for by their families, and who had always had good food and bomb shelters. Reason made me see that I just couldn't be so square as to go on studying ballet. Still, I thought it was way below my dignity to go into a musical.

"Then, six months after I joined the Rambert Ballet, I went to the London company of *High Button Shoes*. I had always been highly sensitive to music. It makes me want to move. But I was stiff as a poker as a jazz dancer, always off beat on the simplest syncopation. That was all gradually broken down. (I'm so lucky to be married to Mel Ferrer, who is such a good dancer and adores jazz.)

"Going into a musical was the very best thing that could have happened to me. I was in a big room with ten girls. I was odd. My English was rusty. I didn't laugh. I didn't know the *patois* of show business. I was light years behind. But I found friends and got out of myself. Besides, I had a longing for security, and this job, and the ones that followed, paid my way."

There were bits in pictures, other shows and cabarets. In '51, she was on location came to the U. S. for *Gigi*, and fame.

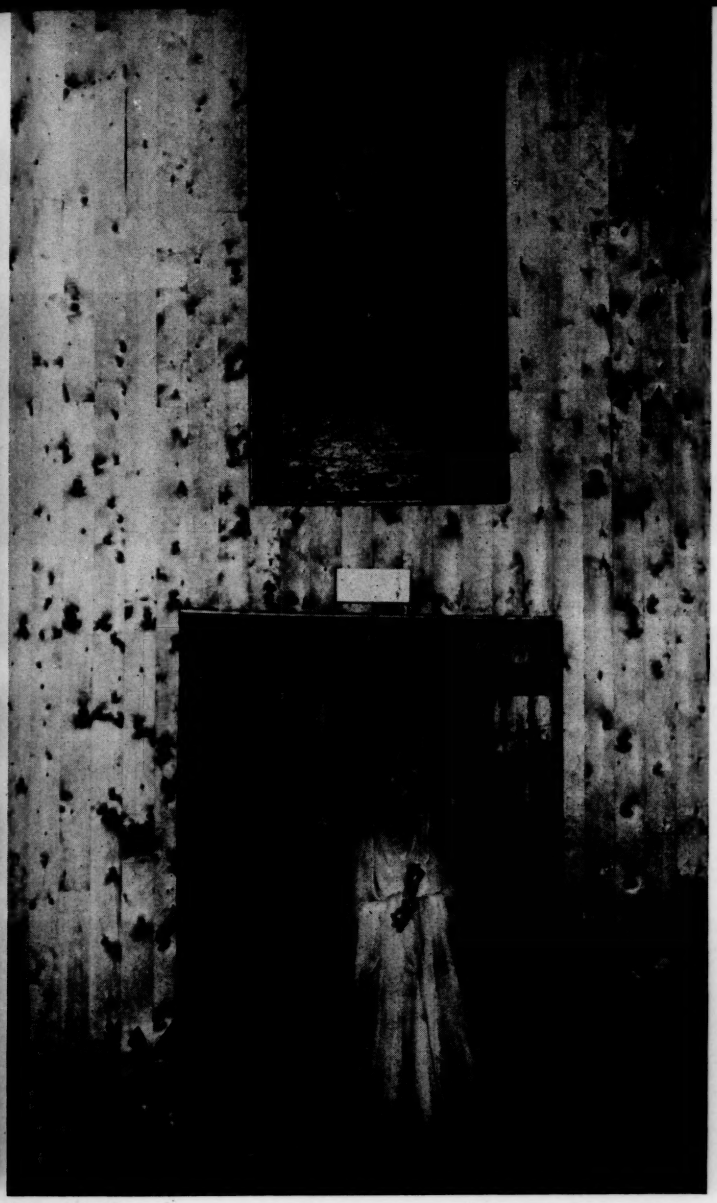
(Continued on page 64)

Opposite:
Audrey Hepburn dances the Mazurka in the Imperial Russian ballroom scene of Paramount's epic, "War and Peace."

IN THE NEWS

Zachary Freyman

THREE DANCING JENNIES: The singing role of the prostitute Jenny Diver in the Kurt Weill-Bertold Brecht *Threepenny Opera* (now in its third season at N.Y.'s Theatre de Lys) seems always to fall to a dancer. First Jenny was Lotte Lenya (at left), who began her career as a dancer before becoming the wife of Kurt Weill and a musical comedy star in prewar Germany. Subsequent Jennies have been concert dancer Valerie Bettis (shown, above, with Scott Merrill, another dancer) and below, Katharine Sergava, best remembered for her dancing as Laurie in the original production of *Oklahoma!*

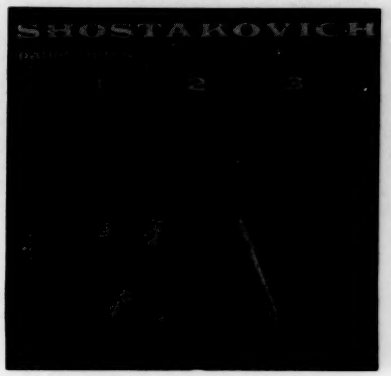


Jack B. Mitchell

Above:

HARDY PERENNIAL: Ruth St. Denis this year celebrates the 50th anniversary of her dance debut in N.Y.C. In the photo above, made this summer at the Jacob's Pillow Dance Festival, the great lady, now around 80, is seen in her exotic costume for *White Jade*. On the wall above she is seen again in a historic painting by Albert Herter (father of Gov. Christian Herter of Mass.) Prior to her Pillow performances this season, "Miss Ruth" filmed four of her most celebrated solos.

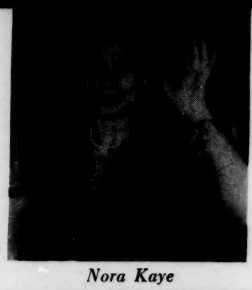
PRIZEWINNER: 1st place in the classical category of Billboard's recent Record Cover Contest was won by the new Classic Editions jacket shown below. Cover photo was made by DANCE Magazine staff photographer Jack B. Mitchell. Legs (l. to r.) belong to Stuart Hodes, Lillian Wellein and Jack Taboas.



Lucia Chase

Agnes de Mille

Scott Douglas

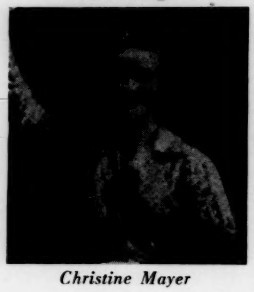


Nora Kaye

Ruth Ann Koes

John Kriza

Harold Lang

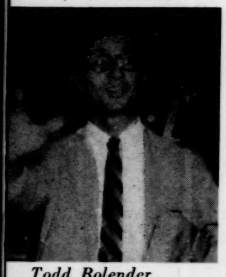


Christine Mayer

Dmitri Romanoff

Lupe Serrano

hotos by Saul Goodman



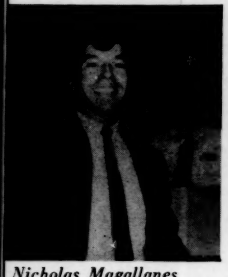
Todd Bolender

Maria Tallchief

Jacques d'Amboise

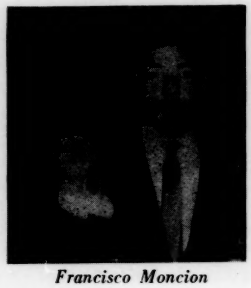
Tanaquil LeClercq

Andre Eglevsky

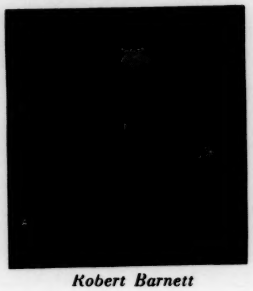


Nicholas Magallanes

Jillana



Francisco Moncion



Robert Barnett

Barbara Fallis
Richard Thomas

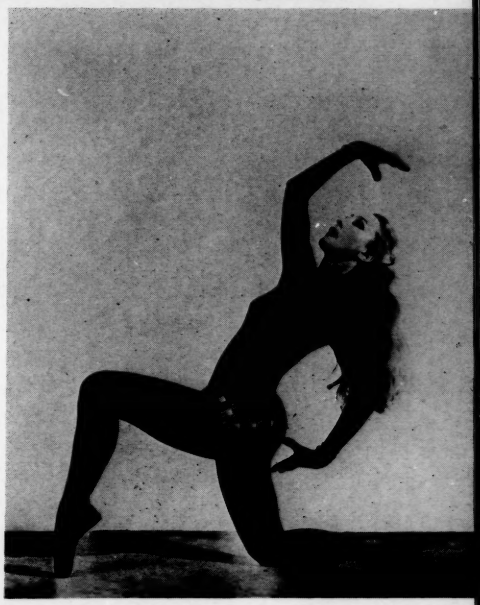
Serge Gorchoroff

At left:
BALLET THEATRE OFF TO LONDON: Departure candids, taken Aug. 17 at N.Y.C.'s Idlewild Airport. The dancing ambassadors opened their tour in London Aug. 20 and, under the auspices of the State Dept.'s Int'l. Exchange Program and ANTA, are currently appearing in the Mediterranean countries and the Near East. Ballet Theatre returns in Jan. for a U.S. tour.

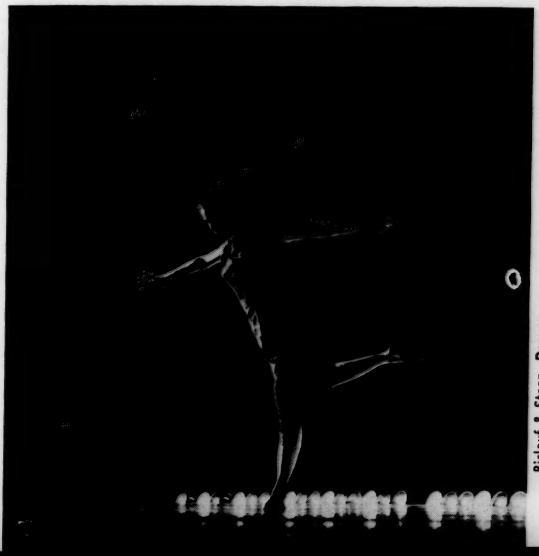
At left:
N.Y.C. BALLET FAREWELLS: More dancer departures from Idlewild took place Aug. 21, as N.Y.C. Ballet, also with Gov't. sponsorship, flew to Europe for a Salzburg opening Aug. 26, and a tour of the cities of Northern Europe. Their winter season at the N.Y. City Center is scheduled to begin Dec. 18.

Below:
FULBRIGHT FOR DANCE: Rita Parr, pupil of the Lillian Cushing School in Denver, has been awarded a one-year Fulbright Fellowship in Dance. A graduate of Smith College and a summer student of Hanya Holm's, Miss Parr goes to Paris this Fall to study mime with Marcel Marceau.

Above:
CALIFORNIA DEBUT: Guest artist Nathalie Krassovska, Los Angeles impresario Mary Bran, and choreographer-dancer Michel Panaieff rejoice after the successful debut of the Panaieff Ballet Concerto at the Burbank, Calif., Starlight Bowl on Aug. 12. Program highlight was an expanded production of the Chopin ballet Mr. Panaieff created for Leslie Caron in *Gaby*. The new group gives promise of becoming the first permanent So. Calif. ballet co. A winter tour of Europe is contemplated.



At right:
VISITING STAR: French ballerina Lycette Darsonval, shown in her own version of *Le Combat*, begins a U. S. tour this month with her Paris Ballet. Male lead is Gerard Ohn, and supporting dancers are Genevieve Godefroy, Violette Lautard, Alice Bess, Gabrielle Keskinis, Robert Poujol and Jean-Pierre Toma. The co.'s N.Y.C. debut takes place at the Brooklyn Academy Oct. 16.



Birlauf & Steen, Denver

CROSSROADS FOR THE PARIS OPERA BALLET

BY MAURICE TASSART

This month Georges Hirsch succeeds Jacques Ibert as Administrator of the Paris Opera. The author, a leading French critic, takes stock of its controversial Opera Ballet.

The orchestra struck up a Berlioz march, and the elaborate red and gold curtain rose to reveal a pitch-black void. A gleaming white spot appeared in the distance, and a small girl began to walk with great poise down the center of the 150-foot deep stage.

As she approached, the bare stage was gradually illumined from back to front. And applause rippled as she bowed, turned, and walked off toward stage left.

Other little girls came six abreast behind her. And thin-legged little boys in black tights paraded between the lines of immaculate tutus. Older boys and girls followed, and the applause increased as habitués in the audience were able to identify the smiling or solemn faces.

The *deuxième quadrille, premier quadrille, coryphées, petits sujets, grands sujets, premiers danseurs and premières danseuses* all came in turn. And finally, one by one, the *étoiles* or stars. Some were lightly applauded, others generously. After all stars but one had appeared and bowed, there was a short pause. And then the most important star of all came running. It was Serge Lifar. He bowed repeatedly while the whole company of more than two hundred dancers moved forward to arrange itself into a giant picture of glittering white. This was the *Défilé* or Parade of the corps de ballet, which opens the Paris Opera ballet evenings four or five times a year.

Some say that *Défilé* is the best work in the company's repertoire. While this is said in jest, it bears an element of truth. For very few ballet organizations could offer so grand a spectacle.

"The Opera is something after all," proud Parisians are wont to say. And they are right. For this huge lyric theatre with opera, opera-comique, and ballet branches, is one of the world's oldest and most colorful. Yet today, nearly three hundred years after its founding, it leaves much to be desired. One finds French papers like *Le Monde* saying that it has fallen into an "abyss of mediocrity" and that it is a "large body without a soul." And balletomanes agree that the ballet nights would be three-quarters empty were it not for large numbers of tickets on which only the government tax has to be paid.

This state of affairs is a far cry from the illustrious past of the Opera, especially during the period of Louis XIV and again during the Romantic era. It is even a far cry from the early days of Serge Lifar's tenure as Ballet Master.

Lifar was hired in 1929. With the exception of the Seventeenth Century Ballet Master, Louis Pécourt, he has had the longest tenure of any at the Opera. And he is still dancing and still controlling the destinies of the Paris Opera Ballet. But his role has become an increasingly controversial one.

The present status of a dancer at the Opera is a comfortable one. It combines an indisputably high level of technique, a great tradition, and a model combination of education and training. Yet a number of first rank dancers have deserted the Opera, and the average quality of performances has been increasingly poor in recent years.

In the past ten years the Paris Opera Ballet has lost Roland Petit, Jean Babilée, Renée Jeanmaire, Colette Marchand, Serge Perrault, Maryelle Krempff, Serge Golovine, Jacqueline Moreau, Denise Bourgeois, Josette Clavier, Bernard Lemoine, Pierre Lacotte, and Alexandre Kalioujny. Lycette Darsonval and Yvette Chauviré have contracts that limit their activity on the opera stage. And to fill the void among the male dancers, Russian-born Youli Algaroff and the German dancer, Peter van Dijk, have special contracts.

The complaint of the deserters is always the same. They maintain that they are stifled, that they waste their youth and talent in a company where intrigue systematically deprives them of the opportunities they deserve. They prefer the vicissitudes and financial insecurity of an independent career to a safe mediocrity.

The "public servant spirit" which plagues the Opera from flymen to top performers has contaminated the ballet to a much lesser extent than any other category. Scene shifters, musicians and singers sometimes give the impression that they consider their salary as a pension and their work as a mere formality. But the dancers try hard to perform as much as possible. They behave as artists, not as ordinary wage earners. But they also have their bad days. And the fault lies principally with their direction.

The nominal head of the Paris Opera and its ballet is, of course, the Administrator. The Administrator is appointed for three years by government decree. He receives a comparatively modest salary and has no financial interest in the operation. He is responsible for the observance of certain traditions and obligations, such as maintaining the Opera's prestige and staging a number of new works each year. He nominates managers and handles contracts with artists and suppliers. But even the smallest expenditure must be initially approved by a special representative of the Treasury Department. Cash receipts go directly to the Treasury, which in turn makes up the payroll. In other words, the State meets the deficit but grants no fixed subsidy.

From 1951 to 1955, the Administrator was Maurice Lehmann, a wealthy professional theatre owner and stage director. He centered his activities around revivals of three classics, *Les Indes Galantes, Oberon,* and *The Magic Flute.* He did little, if anything, for modern music and ballet. But his production of *Les Indes Galantes* is by far the biggest box-office success on record.

Mr. Lehmann left of his own accord, and noted composer Jacques Ibert, Direc-

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tor of the French Academy in Rome, was named for one year, principally because the existing French Cabinet was unable to agree on anyone else. Ibert accepted reluctantly and did nothing at all. The Opera was sinking into anarchy early this year when Guy Mollet's cabinet decided to call back Lehmann's predecessor, Georges Hirsch.

Hirsch may be trusted as a man who likes the Opera and knows his job. But whether he will be in a position to enforce his ambitious program remains to be seen. As a government-appointed official, he cannot be entirely free from political influence. He cannot ignore, even if he wishes to, pressure from outside in favor of a composer, singer, dancer, or designer. He is subject to internal pressures like strikes and slow-downs. And since he depends upon the goodwill of the Comptroller, hostility on the part of this official, can paralyse the Administrator.

Although there have been several Administrators at the Paris Opera during the past quarter century, there has been only one Ballet Master — Serge Lifar.

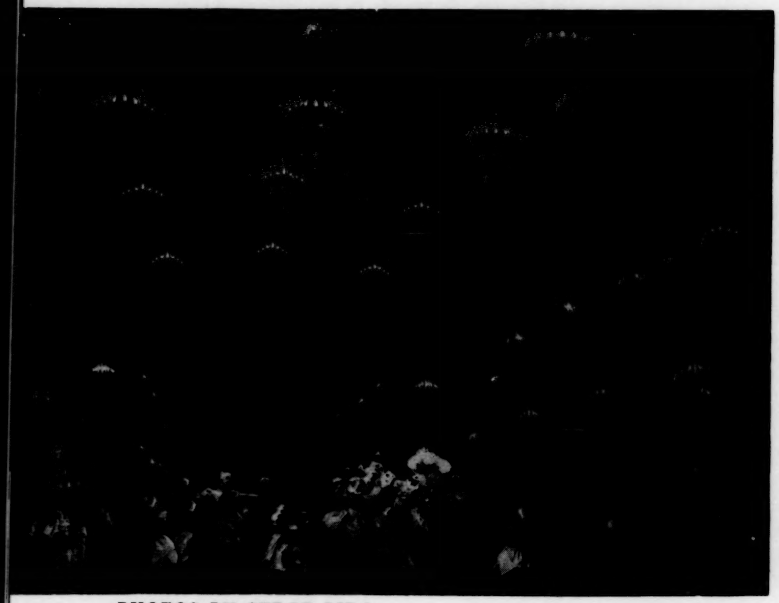
Serge Lifar has described his fabulous career as dancer, director and choreographer, in the numerous books he has written or inspired during his twenty-seven years at the Paris Opera. When he first came to the Opera after the dissolution of the Diaghilev Company, in which he was a leading figure during the impresario's last years, he gave Manager Jacques Rouché the impression that he was a new Messiah of Ballet. At this time it was probably fairly true, and the services he rendered between 1930 and 1944 cannot be overestimated. His "neo-classic" doctrine was then upheld by his own talent as a performer. The talent was in turn enhanced by his beautiful physique. Although he was never noted for purity of technique, he had a rare feeling for movement and theatricality. And his bright presence held his audiences enthralled. But part of his renown must also be ascribed to his astute methods of self-promotion.

Lifar's popularity, his dancing, and his new ballets were not the only benefits that the Opera derived from him. Several reforms that he obtained from M. Rouché, such as turning off the house lights during ballet performances and barring season ticket holders from the backstage foyer, infuriated old-timers, but enhanced the prestige of the dance. No longer could it be said that the ballet was merely an excuse for boulevardiers to flirt with and "protect" ballerinas. Lifar also introduced weekly all-ballet performances, thus putting an end to the inferiority complex of ballet at the Opera.

Lifar had to leave the Opera in 1944 when the Allies drove the Germans out of France. He was alleged to have been a collaborator. But Lifar's friendliness toward his German admirers denoted no particular love for Hitlerism. It was, and still is, his wont to respond to anyone who offers him adulation. Most of his actions are motivated by a need for personal applause. And a concomitant jealousy can spell serious danger to potential rivals.

When Administrator Georges Hirsch called him back after a four-year exile at Monte Carlo, Lifar used all his personal charm, showmanship, patience, and diplomacy to regain his past influence. And he was successful. The Opera did not, however, gain back.

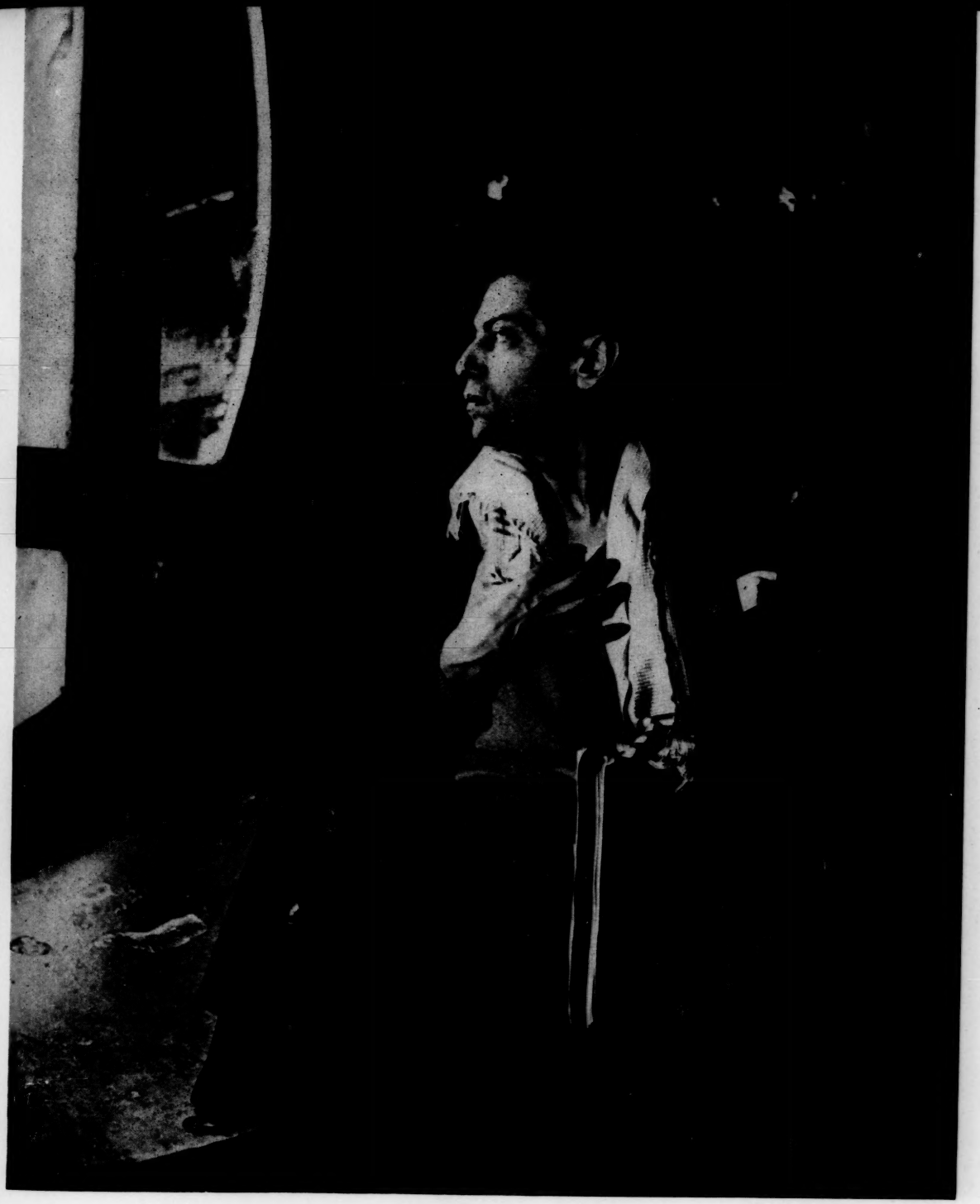
(Continued on page 65)



PHOTOS BY SERGE LIDO

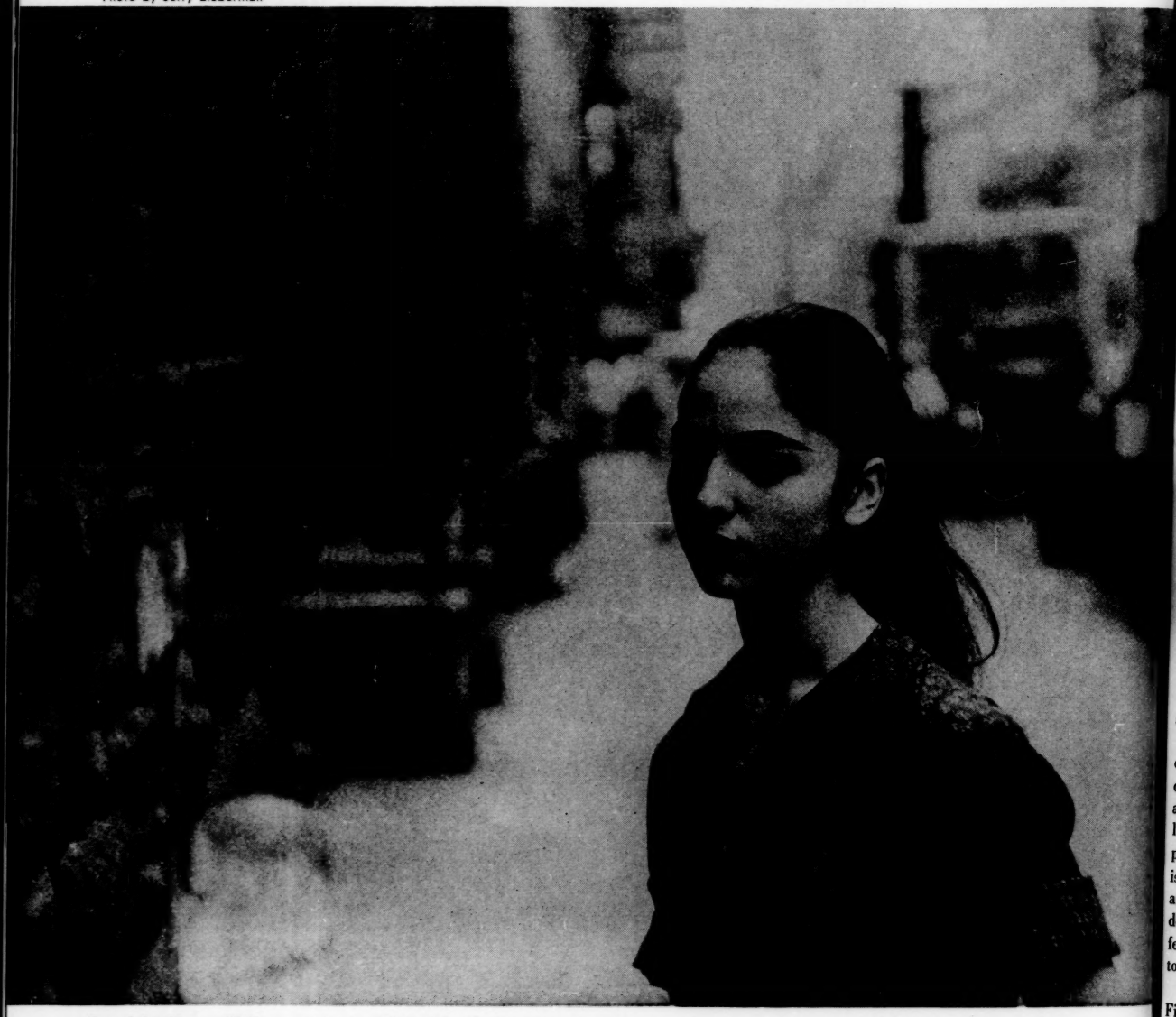
(opposite) Serge Lifar looks out over the rooftops of Paris from his stronghold, the famous Paris Opera House.

(left) "Les Indes Galantes," a recent reconstruction of the 18th Century musical dance extravaganza, is one of Paris Opera's latest major productions.



What kind of students do dancers make?
Is there a distinctive dance personality?
Are dancers like drama and music students?

Photo by Jerry Lieberman



Posed by Nancy Miller outside the High School of Performing Arts.

ARE DANCE STUDENTS *DIFFERENT?*

BY D. MARION BOROFF

I teach English at The High School of Performing Arts, where approximately one-third of the 600 students are dancers, most of them girls. Leotards and arabesques are part of the landscape of my professional life.

The High School of Performing Arts, located in the theatre district of Manhattan, is a double-purpose school: a vocational high school, it prepares its students for careers in dance, drama, or music; it is also a college preparatory high school and offers a regular academic program. Well over half of its graduates pursue college work, and the school garners a fair share of college scholarships, Regents awards, etc.

Performing Arts is a very small school as New York City high schools go; and although I teach English, I know what is going on in the "shops," as the performing arts are inelegantly called. (The term is a carry-over from vocational high school nomenclature.) It is not entirely presumptuous for me, then, to make some observations about dancers as personalities and as students. Tentative observations, to be sure: not only are my own reactions impressionistic, but any examination of scholarly literature about creativity will surely reveal that this is still an unexplored domain.

Performing Arts students, whether dance, drama, or music, have a school day which splits in half. They attend academic classes for four periods, have lunch, and then devote the next four periods to their "shop." The work load is taxing—in effect, a double program—and the anxieties are severe since students must maintain a satisfactory professional level in "shop" or face transfer to an ordinary high school.

What are dancers like as students? First, let us deal summarily with the canard that dancers have all their intelligence in their feet and muscles. The level of intelligence at Performing Arts is high, the competition for grades is fierce. Dancers make up a proportionate share of the best students; these would be outstanding in any school. I have often heard about the insularity of dancers. Like many powerfully motivated professionals, dancers tend to seal themselves off from the outside world. This is not the case with our fledgling dancers. Their range of response is wide; they have not yet closed the shutters against everyday life. More is the pity that parochialism often sets in as they get older. There is a challenge here for the entire dance profession: how to keep the windows open upon the world outside of dance.

Many of the dancers are very bright. Some are not. Oddly enough, there seems to be no relationship between intelligence, in its academic setting, and dance ability. I can think of a few girls and boys who seemed quite impoverished intellectually and culturally, yet on stage they dance with authority and penetration. It is not merely that they are good technically; they have excellent projection, sensitive nuances of interpretation. They seem to draw on certain intuitive resources which we academic teachers are unable to tap. As we watch these youngsters show an unerring grasp of fundamental artistic principles, which apply equally to dance and literature, we can only feel a sense of our own failure. Surely there must be a way to bring these same resources into play in the academic classroom. But more about that later.

I do not mean to draw too sanguine a picture. By and large, we are conscious of a keen disparity between the dancer's expressiveness as a dancer and her ability to communicate verbally. Perhaps that is as it should be: a dancer communicates best through movement. But an English teacher is constantly struck by the contrast between the fine, fluent bodies and the lumbering sentences. There is much lucidity and discipline in the dancer's physical bearing that we are betrayed into expecting more than we should. Then we discover that these graceful young dancers are just adolescents who are terribly frightened at having to commit their balky thoughts to paper, and just as petulant as anyone else at having to study for a test.

Is there a distinctive dance personality? Are dancers different from drama or music students? Some cautiously qualified observations are possible. For the most part, I can identify dance students by their carriage (as well as by their "pony tails," which are *de rigeur* at Performing Arts). There is a precision and discipline about their movements. They tend to be somewhat neater and more simply dressed than drama students. On a purely mechanical level, they tend to be more reliable than other students; they fulfill formal requirements more scrupulously. I mean such matters as margins and headings. (Unfortunately, this, too, is part of the landscape of the teacher.) As faculty advisor of the school newspaper, I have found that dance students generally work out best in layout and production jobs. They reflect a respect for detail that other students often lack.

Performing Arts is a school for theatre, and temperament is as volatile here as in the theatre. I have found, however, that dancers tend to be emotionally more even than other students here. It may be that they achieve a catharsis for their tensions in movement. Drama and music

(Continued on page 60)

MATA AND HARI

They have fun and so do their audiences

Producer William A. Bacher had a really inspired notion when he signed Mata and Hari to be choreographers for Ray Bolger's NBC-TV *Washington Square*. The 4-5 Sunday afternoon show starts on October 21, and continues for fourteen every-other-Sundays thereafter, alternating with *Wide, Wide World*. *Washington Square* will be "somewhat like a theatrical *Our Town*," telling the continued story of a group of colorful personalities who live in Greenwich Village and aspire to success in show business. In addition to choreographing, Mata and Hari will play the roles of dancing teachers in a neighborhood dance studio.

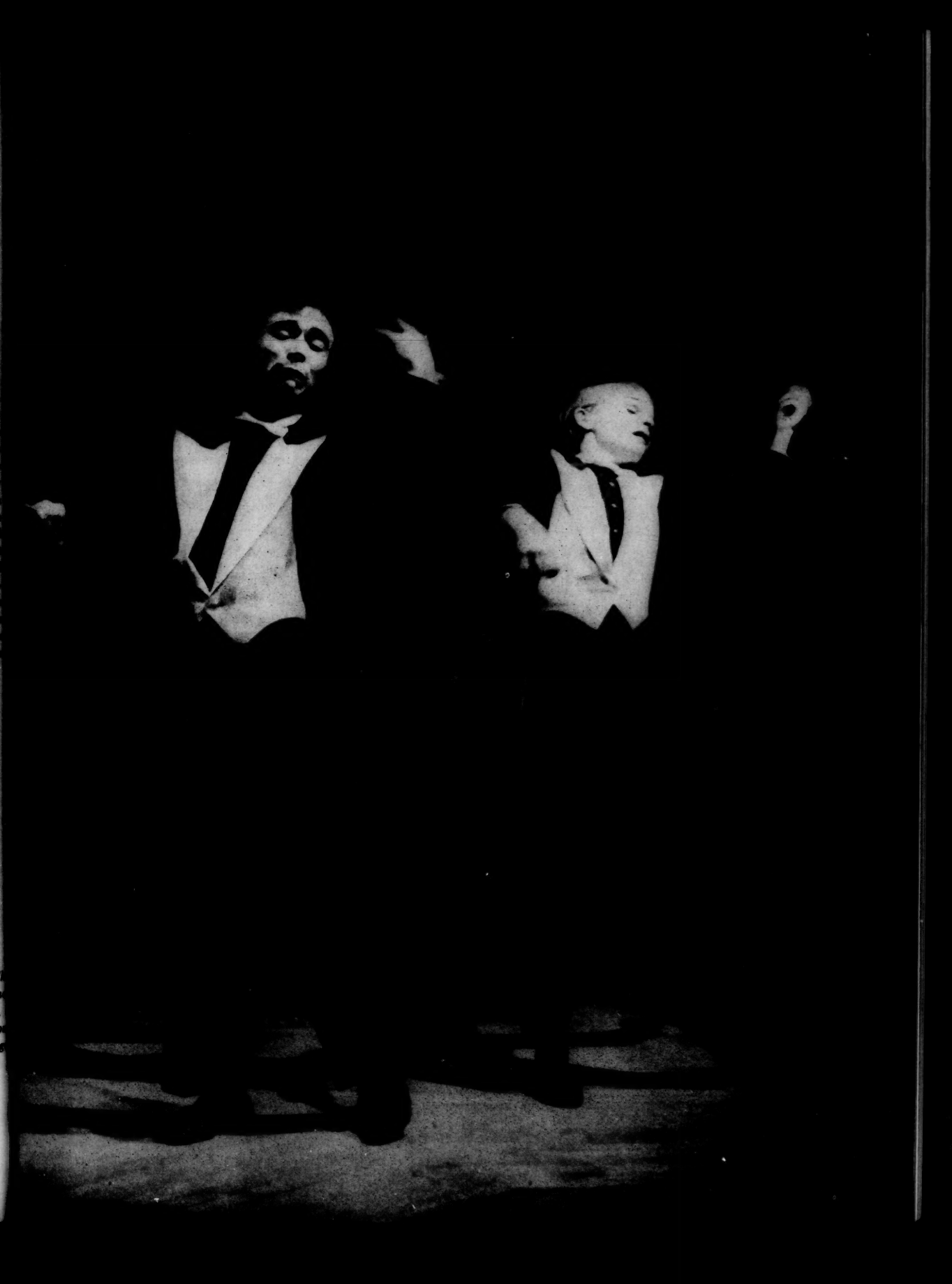
The combination of witty, rubbery, beloved Bolger as the local theatrical entrepreneur and the satiric element of the Mata and Hari approach should, if all goes well, add up to hilarity.

Mata and Hari are old favorites of the public. In addition to numerous club dates, they have in recent years done over sixty performances on TV, most of them as guest artists on *Max Liebman Presents* or the *Ed Sullivan Show*. The duo, with a small company, have also been an annual Columbia Concerts attraction, but they've cancelled their eighth national tour this year to make themselves available for the Bolger show. Once members of the Trudy Schoop Co., they stayed behind in the U.S. when that delightful Swiss group last appeared here in 1939. They then got married and slowly proceeded to make Otto Ulbrecht and Meta Krantz over into Ruth Mata and Eugene Hari, masters of the dance take-off.

Unlike most TV choreographers, these two will, as is their wont, put emphasis on story and character rather than on dance movement. As we go to press they are having a difficult time finding the eight dancers they'll need for regular appearances on the show. One of the early numbers planned, for instance, is a rock 'n' roll orchestra, in which the dancers are *it*. How can we expect, they say, to find TV dancers who can perform exquisitely in all styles, act zany when necessary, and, in addition, be gifted with the sharp edge of exaggeration that makes the difference between straight and satiric dance? DANCE Magazine will announce the results of their auditions in the next issue. But anyhow, if you're as curious about *Washington Square* as we are, you'll be watching it yourself on Oct. 21st and thereafter.

Photos by Herb Flatow

AT THE PLAZA HOTEL: Mata and Hari in "The Fakir," left, have fun being, respectively, the charmer charmed and the snake charmer. On opposite page, a moment from "Carnegie Hall," another of their famous numbers, as photographed during their recent engagement at NY's chic Persian Room.

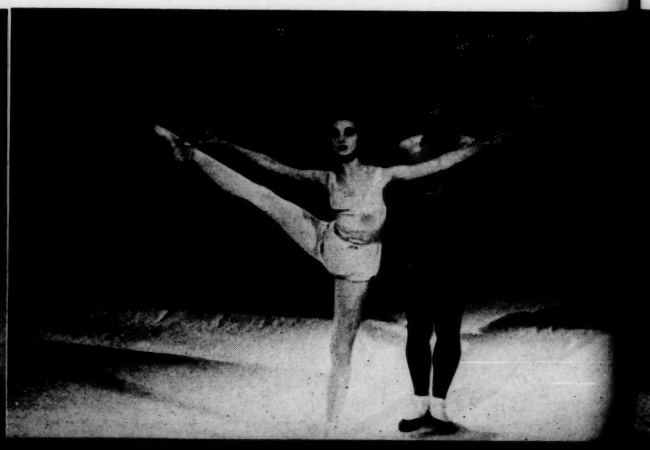


SOME PAS DE DEUX AND TWO PAS DE TROIS

Fred Fehl at work

As a staff photographer of DANCE Magazine and as a balletomane, mild-mannered, Vienna-born, theatre photographer Fred Fehl has captured the highlights in the careers of the major U.S. performers and companies since 1940. He has, for instance, photographed *Swan Lake, Sylphide* and *Giselle* from beginning to end with numerous changes of cast. Of *Giselle* alone, he has thousands of photos with each of the following in the title role: Alonso, Danilova, Gollner, Hightower, Kaye, Markova, Slavenska, Toumanova. He is hoping that a ballet-minded publisher will appreciate how fascinating a picture book covering the different interpretations would be. We heartily agree.

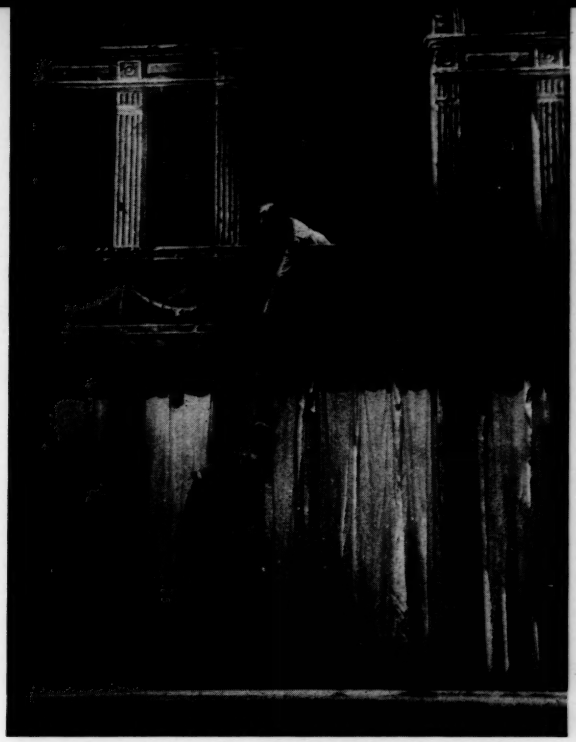
Fred Fehl's photos are always taken in performance, with permission. He uses his 35 mm. camera at maximum speed, because, unlike so many contemporary photographers, he feels that blurring is a disadvantage and that a feeling of action depends on catching the breathing moment of climax in sharp detail. In that way, he says, he reaches not only



for the flow of movement, but also for "the artist's most inspired emotional expression."

His photographs adorn and are among the illustrations of almost all the important contemporary books about American ballet. His documentation of the foremost ballet dancing of our time, as seen in the U.S., is unique; his gift to posterity a very valuable one. Fred Fehl's pictures have appeared on our pages very often; it is a pleasure for us to picture *him* this time, and some of his favorites.

L. J.

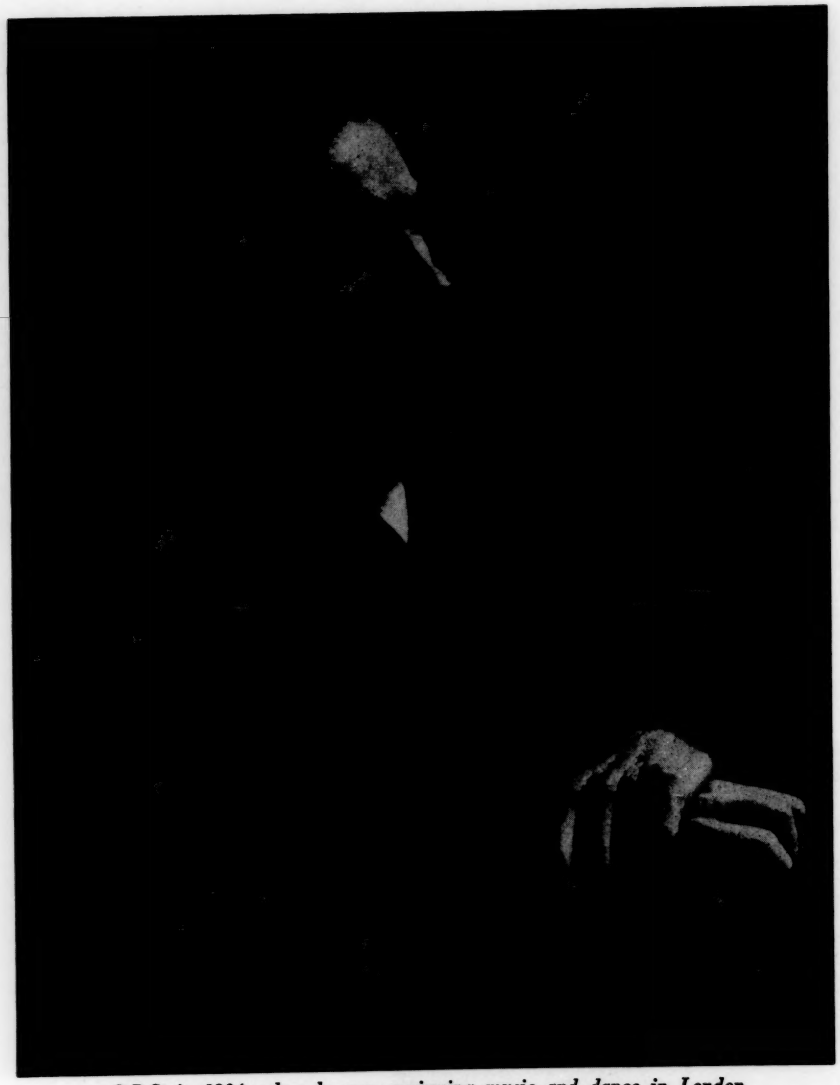


Above, Alicia Markova and Hugh Laing in Ballet Theatre's "Romeo and Juliet," Antony Tudor's choreography and decor by Eugene Berman.
Below, New York City Ballet's Tanaquil LeClercq and Francisco Moncion in a sequence from Jerome Robbins' "Afternoon of a Faun."

(over)

On this page, in Ballet Russe de Monte Carlo productions of the pas de deux from "The Nutcracker:" (left, top), Alexandra Danilova and Frederic Franklin; (left, bottom) Mary Ellen Moylan and Oleg Tupine; and (at bottom of page) Alicia Alonso and Igor Youskevitch. (Above, right) Nora Kaye and Hugh Laing in "Pillar of Fire;" and (below, right) Mia Slavenska and Anton Dolin as they appeared at Ballet Russe's 10th Anniversary 1948 season in "Swan Lake."

Above, Maria Tallchief, Melissa Hayden and Andre Eglevsky in NYC Ballet's "Pas de Trois," choreography by Balanchine, music by Minkus. Below, the original cast of Tudor's "Judgment of Paris": Lucia Chase, Agnes de Mille and Viola Essen during the 1955 Metropolitan Opera 15th Anniversary season of Ballet Theatre.



G.B.S. in 1904, when he was reviewing music and dance in London

G. B. SHAW AS A BALLET CRITIC

BY HORST KOEGLER

In the early 1890's one still did better not to mention ballet in London drawing-room conversations. Unlike Paris, Milan and St. Petersburg, London continued to consider ballet a sort of light entertainment which the sacred boards of her opera house could well be spared. Hadn't the Bishop of London just recently excommunicated some people, lay and clerical, who earnestly dared to proclaim the rights of the dancers as members of the Church? Wasn't Mrs. Ormiston Chant right when she attacked the vices exhibited at the *Varieties* at the Empire Theatre, where one of the features was the ballets of Miss Katti Lanner?

Long forgotten were the days when London could boast the combined artistry of Taglioni, Grisi, Cerrito and Grahn in one evening, nor was there any sign that a certain Adeline Genée would soon appear on the scene, the first of a number of foreign ballerinas to raise the standards of dancing on British stages. Undoubtedly, British ballet was "in a maze," as a contemporary observer put it, and we are inclined to speak of that time as the Dark Age of British Ballet, in contrast to the then-splendor of opera at Covent Garden.

Nevertheless, there was more ballet in London at that time than in any other European capital. Two nightly performances, both at the Alhambra and the Empire, which specialized in dance attractions, drew their crowds day in day out and thus brought a broader public in close contact with dance than the legitimate opera house ever would have been able to.

Both these music halls may be considered, if not the cradle of modern British ballet, at least the cradle of modern British enthusiasm. The time has come to stop complaining about those dreadfully lean years; instead one should ask whether it hasn't been just through this commercial mass propagation that the foundations have been laid for England's refined balletomania today.

From 1890 through 1894 one of the most distinguished occasional visitors of these music halls was George Bernard Shaw, then in his mid-thirties, respected and much-dreaded music critic of *The World*. His three volumes of collected criticisms, first published under the title *Music in London 1890-94*, by Constable and Company in 1932, (reprinted in 1950 ...An American Selection, *Shaw on Music*, prepared by Eric Bentley appeared last year in the series of Doubleday Anchor Books, but this contains nothing on ballet). The criticisms contain comparatively few, but such witty and penetrating remarks about London's dance scene at that time, that it is a bit astonishing to find him so little quoted by the advocates of "dance-drama," whose arguments he stated so brilliantly and with such amazing eloquence, that most of our discussions today seem to be inferior reassessments of ideas he formulated with crystal-clear accuracy more than sixty years ago.

Ballet at Covent Garden seems to have been practically non-existent during those days. In vain one traces Shaw's page-long criticisms of such famous ballet-operas as *Tannhäuser*, *Faust*, *Carmen* and *Aida* for any references of the ballets therein. With the one exception of Gluck's *Orpheus* they are not mentioned at all. In that case, all that he has to say amounts to the one statement that he "will not chide Katti Lanner's maidens for being no more able than the chorus to move as gods to the noble measures of Gluck, which baffled 'the many twinkling feet' even in the times of the old order in France, when the grand school was much grander than it is now." *(November 12, 1890)*

It is small wonder, then, that the index refers to virtually the same pages of the collections in its entries for both ballet and music hall. But what was this London ballet like during the early nineties when people flocked to see it at the Empire or the Alhambra? It must have been a sort of pantomime which deteriorated toward its finale into a divertissement. Whether Shaw mentions *The Sleeper Awakened* or *From London to Paris* — or any other ballet for that matter — it's always the same; of the first he says: "A couple of scenes of the usual pantomime-opening kind were tacked on to an ordinary ballet finale, the dancers having nothing to do with the dramatic section." Of the second he writes: "The piece goes on vivaciously enough until it fades into pure *Ballet divertissement*, relieved only by a funeral clog-dance and a *cancan* at the end." *(February 8, 1893)*

And about choreography — a term which, however, nowhere appears — he writes under the same date: "It should be recognized that the stock of movements out of which the principal dancers make up their solos is so limited that the frequent playgoer soon learns them off by heart, and comes to regard the solo as a dreary platitude, only to be endured when the dancer has extraordinary charm of person and brilliancy of execution. In order to get even a very conventional round of applause, a principal dancer

(continued on page 51)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

NALA NAJAN

It is hard to believe that the young "Hindu" pictured at the right, was born in New York and that he began his career as a tap dancer. Yet these are only two of the fascinating contradictions in the career of Nala Najan.

It is a career that began before he was born—with a musician father, a violinist-singer mother and a ballet dancing aunt. Nala attended the Burton Professional School in New York and at the age of nine began to study tap dancing for rhythm and ballet for discipline with teacher Mary Bruce. By the time he was twelve, he was ready for ballet classes with Lisan Kay and Nathalie Branitzka.

An avid reader with a most vivid imagination, Nala traces his first interest in India to an illustrated volume entitled *Myths and Legends of the Hindus.* This book opened a whole new world to his receptive mind. In addition, he was fortunate enough to live near International House where he was exposed to many programs of ethnic origin. And so by the time he was thirteen, he was steeped in Indian lore. He began to study at La Meri's Ethnologic Dance Center. Within a year, he was invited by the Consul General of India to dance at a special dinner given for Admiral Nimitz at the Plaza Hotel. His other early appearances were at the International House, the Katherine Dunham School and the Museum of Modern Art where he danced on a program sponsored by the Asia Institute.

In 1947 Nala went to California for a year. There, he continued his ballet classes with Madame Etienne and studied Balinese dancing with Devi Dja. In a West Coast TV performance of *Scheherazade* presented by Simon Semenoff, Nala devised his own choreography for the role of the Prince. While dancing for the Theosophical Society of Indian Artists, Nala was seen by Rukmini Devi, an Indian dancer then touring the Western states. She offered him a scholarship to go to Madras in South India and study at the School of Sacred Arts.

This was the opportunity that Nala hoped for. To learn Indian classical dance at its purest, he knew he would have to go to the source. And so began four years of intensive study in India, where a language had to be learned and a mode of living based on ancient customs had to be adhered to. Before he actually began to study Hindu dance, he had to learn to sing and familiarize himself with Indian music.

A meeting with E. Krishna Iyer greatly impressed this foremost critic and writer on Hindu dance and opened the way for Nala to study with the great masters and learn the rare temple dances performed in India for hundreds of years. After a three-month probationary period, Nala was accepted as the pupil of the great master Vidvan Muthukumara Pillai. To accomplish the most possible before the sun reached its full height and at times hit a temperature of 116 degrees, his day with the master began at 5 a.m. His first dance in India, the *Arangetram,* was performed before the sacred Elephant God. According to tradition, no public performance may be given by a dancer until he has first completed this ancient ritual.

Returning to the U.S. in 1952, Nala taught at Dance Players and at Michael's Studio, and performed at Cornell University at the invitation of the Hindustan Students Association.

His first New York stage appearance was at the 1954 Summer Dance Festival. He has also appeared at the Henry Street Playhouse and has given many lecture-demonstrations. He has performed on numerous occasions at government functions both in New York and in Washington, D.C. at the request of the Indian Government and the Indonesian Embassy. This past summer, he danced at the Lake Tarleton Festival of Arts with his partner Suraya. He has also choreographed for Hindu dancers Hadassah and Gina.

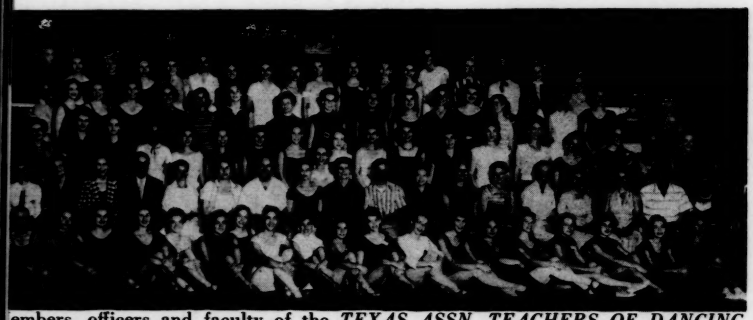
Nala hopes to return to India in the near future and to organize a company of native dancers and musicians to tour the Western World. His program would feature Hindu drama and pantomime as well as the virtuosic Bharata Natyam of South India. For, though he was born in New York City and is still in his early twenties, Nala Najan is already an outstanding exponent of Indian classical dance.

Faculty and teachers at the '56 *MIDWEST DANCE ASSN.* convention

Jack B. Mitchell

BALLET REPERTORY GUILD meets

The executive committee of the *DANCE MASTERS OF AMERICA*



embers, officers and faculty of the *TEXAS ASSN. TEACHERS OF DANCING*

THE DANCE TEACHER CLUB OF BOSTO

At the *AMERICAN SOCIETY OF TEACHERS OF DANCING*

The Board of Directors of the *DANCE EDUCATORS OF AMERIC*

DANCE TEACHER ASSOCIATIONS CONVENE SUMMER 1956

Milton P. LeBlanc

Teachers at the *CECCHETTI COUNCIL OF AMERICA*

Pre-Convention class, *CHICAGO NAT'L ASSN. OF DANCING MASTERS*

NYC session of the *NAT'L ASSN. OF DANCE AND AFFILIATED ARTISTS*

WHO, WHAT, AND WHERE

MIDWEST DANCE ASSOCIATION

4th Annual Convention: Aug. 12-17
Broadview Hotel, Wichita, Kansas

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BALLET REPERTORY GUILD

New York City, July 22

Shown in photo:

Left to R. are Arthur Mahoney, Guild Vice-Pres.; Thalia Mara, Pres.; Boris Romanoff, chairman, Syllabus Comm.; Hilda Butsova, chairman, Examining Comm.; Mila Gibbons (Princeton, N.J.), Guild Sec'y; Lester Mallonee (Charlotte, N.C.), board member; Julia Mildred Harper (Richmond, Va.), board member; and Constance Reynolds (Scranton, Pa.), board member.

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DANCE MASTERS OF AMERICA

Los Angeles Convention: July 1-5
Ambassador Hotel

Houston Convention: July 9-13
Rice Hotel

New York Normal School: Aug. 13-17
Roosevelt Hotel

New York Convention: Aug. 19-25
Roosevelt Hotel

Shown in photo:

The Executive Committee (first row, L. to R.) Christine MacAnanny, 2nd Vice-Pres.; Lorraine Abert, Treas.; Leroy H. Thayer, Sec'y; Florence Cowanova, past Pres.; J. Howard Ferguson, Pres.; Marie Laurent Lasseigne, 1st Vice-Pres.; Dolores Magwood, 3rd Vice-Pres.; Homer Babb, 5th Vice-Pres.; Ann Moise, 4th Vice-Pres. Second row: A.J. Weber, Louise Burns, Heston Beaudoin, Irene Jones, Joshua T. Cockey, directors; Mildred Duryea, Dean of Women.

(Continued on page 56)

HAITI where I teach dance

An American dancer becomes Haiti's official dance teacher

BY LAVINIA WILLIAMS YARBOROUGH

I have been teaching for a long time. It all started when I won an art scholarship to the Art Students League on 57th Street. The scholarship was mine, but I needed extra money to buy art supplies, materials, etc. Because I had danced since I was three, I combined drawing and dance in a course which I taught at the Urban League in Brooklyn. I finished my art scholarship and was about to compete for another, which would take me to Paris, when I became friendly with one of the models at the League who was a member of Agnes de Mille's All Negro Ballet. I wanted to make some paintings of dancers and asked if I could get permission to come to the de Mille studio. Miss de Mille, who was trying to enlarge the company to present her first work in the opening season of Ballet Theatre, asked if I had ever danced. She suggested that I audition for a part in the ballet. I did, and became one of the members of the company. I put down my portfolio and became a professional dancer.

Later, Katherine Dunham came to New York from Chicago and needed dancers for her already-established Company. She spotted me at one of the performances at the Center Theatre, offered me a part in her show. I accepted and there I remained for five and a half years. During my stay with Miss Dunham, I was the student instructress and teacher.

I left the Dunham Company to help found the first Katherine Dunham School of Dance at Caravan Hall. I stayed for one year and then went to Europe to dance. I remained in Europe one year, came back to New York and appeared in *Show Boat* and *Finian's Rainbow*.

It was during *Finian's Rainbow* that I married Shannon and we bought a house in Brooklyn. With the kind, financial assistance of some very good friends, Shannon converted the basement of our home into a dance school. I ran the school for three years and was happy that I was teaching at home so that I could still take care of my two daughters.

One day during Haitian Festival Week, the late Papa Augustin invited Mr. Jean Brierre, a famous Haitian poet and organizer to visit my school. He watched my classes and remarked, "This is the kind of basic dance technique that I want my people to learn."

It was two years later, while I was playing in *My Darlin' Aida*, that my friend, Alphonse Cimber, Haiti's Number One drummer and president of the Haitian-American Club, who drums for Jean León Destiné, told me that the Haitian Government was searching for a dance teacher and asked if I would be interested. After a conference with my husband, and on the recommendation of Jean Brierre, I succeeded in obtaining a position with the National Education Bureau and the Bureau of Tourism, for a six months contract with options.

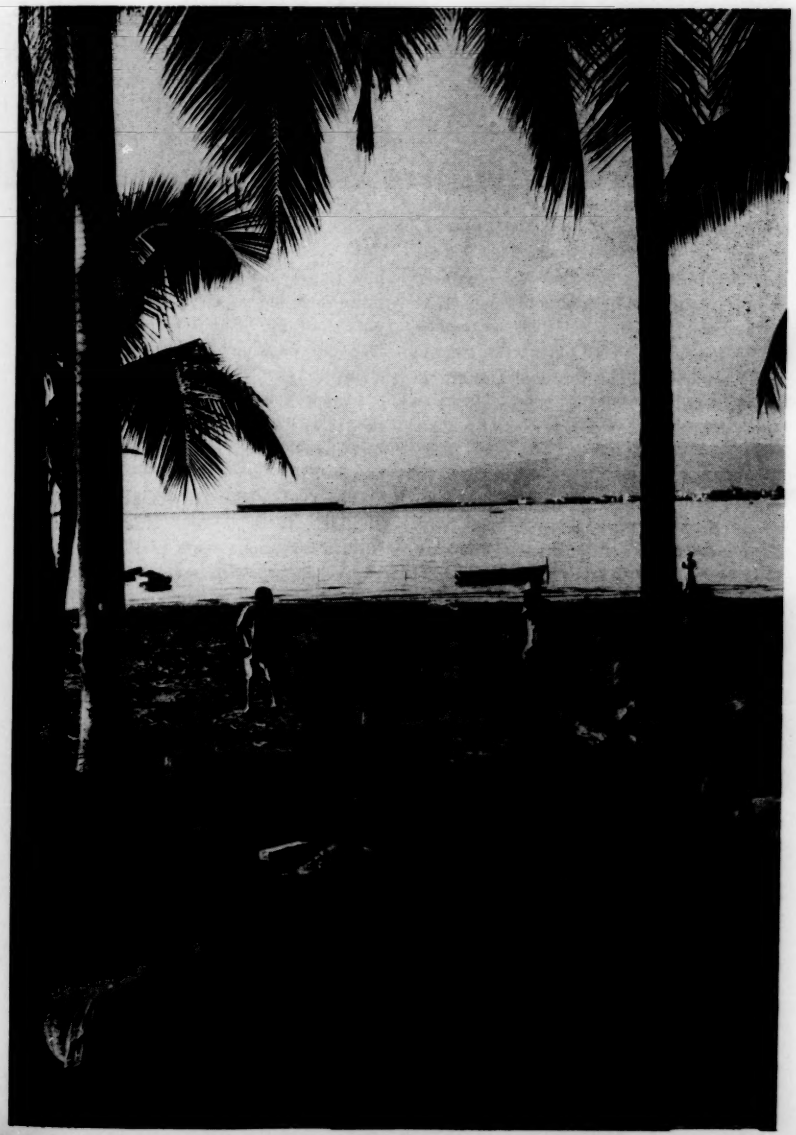
I was to give dance instruction to the National Folklore Groupe, to a Lycee (high school) for young girls, a Lycee of teachers and also train fourteen monitors from the Bureau of Sports to become dance teachers.

I arrived in Haiti on April 25, 1953 with my two daughters and just enough clothes for six months. My French was limited to "oui" and "non."

I was met by a committee of Haitian Delegates, Roger Savain, Minister of Propaganda, Miss Emerante de Pradines, leading Haitian singer, Nicolas Vincent, then Director of Theatre de Verdure, Miss Giselle Lebon, head of the monitors from the Bureau of Sports. Only Miss de Pradines and Roger Savain could speak English. I was introduced to the members of the Folklore Troupe the same day. They were rehearsing at the beautiful outdoor Theatre de Verdure.

That night I saw their performance for the tourists and immediately I began to prepare myself to work. I saw the need of stage discipline and dance technique right away. There were no souvenir programs and no one to narrate the show in English and the tourists were confused about the dances. They could not watch and enjoy the dances because they would turn and ask their friends to describe the various numbers.

I watched the shows for a week and finally became acquainted with their repertoire. It was when I heard one friend explain to another that the National Folklore Troupe was then dancing the *Mahi* that I knew that it was not that dance at all, but the Dance Petro. I knew then that there should either be programs in French and English or someone to act as narrator in French and English. I approached the Bureau of Tourism with this idea. They gave me permission to do whatever I saw fit.



Since Mr. Vincent, who announced the shows in French, could speak no English and since I could speak no French, it was very difficult for us to get together. After two weeks of research at the Bureau of Ethnology, and with the help of that great artist, Miss Emerante de Pradines, I succeeded in translating the Sunday show into English which I presented to the tourists. It was very successful and became a permanent feature at the theatre for the two weekly shows.

The members of the National Folklore Troupe, with four two-hour classes a week, after six months of floor stretches, progressions and barre work showed a lot of progress. Because of the intense heat, I had to work very slowly and usually in two groups. Even though I couldn't speak French, we all learned that the dance has no language. They followed my movements with such understanding and natural feeling.

My work in the Lycee of young girls began at 6 in the morning. I was asked to give my dance course before the regular subjects started at 7. The girls got up at 5 (so did I), had to dress, eat and be downstairs in the little recreation room by 6.

The first day I had twenty-five girls, all eagerly awaiting my instructions. Since there was no barre, I started by telling them to do certain exercises against the wall and then gave them floor stretches. They laughed at me every time I did a new exercise, then they would try it.

The next week when I arrived at 6 a.m. I met two hostile girls waiting for me in

(over)

PHOTOS BY SUSAN GREENBURG

Lavinia Williams conducts a rehearsal.

the recreation room. As best I could, I asked where the others were. They said "malade, malade," which meant every girl was sick. I found one of the teachers who spoke a little English and asked her to explain why the others were absent. She said that all of the girls had sore legs, torsos, etc., and did not want to dance if it made them suffer like that. I asked the teacher to tell them that this would pass after a few weeks. The girls began to come back slowly and they discovered that they could do many movements with no difficulty or pain.

My schedule was so full of teaching that I had no time to study French. I had a book called *Speak French in 30 Easy Lessons*. I began to ask the students to say in French every movement that I made. I would repeat it, remember as much as I could, write it down when I arrived home and then memorize the sentences. I found that after a few months, I could instruct my students in French to lift their arms and legs, to sit on the floor, turn or jump. But if someone said ordinary things like "What time is it?" or "What a beautiful day it is" in French, I had no idea what they were talking about. I could teach well in French after six months.

The fourteen monitors from the Bureau of Sports had taught Physical Culture in the schools of Port-au-Prince. Most of them had learned from books and from a Red Cross worker who was in Haiti for a few months. Since they were known to be the authorities on movements, dance etc., I wanted to know just how to begin with them. I gave them an audition of the most basic techniques of modern movements. I tested them on floor stretches and coordination, and saw that I had to start at the beginning.

After the first audition I just started teaching them how to stand, raise a leg or an arm. Some of the students felt the work was too elementary and said so. I was soon told that my contract could not possibly continue after six months and also that I would not get paid for vacation time. I had arrived in April and vacation was to start in July. I knew that I had to do something because this was already the beginning of June. I decided to give a student recital for the two schools. What kind of material to choose, how to get costumes and to arrange everything in such a short time was a great puzzle to me. But I knew I could not lose my position without even having a chance.

I knew it would be best to give a varied program. I wanted to start with a Haitian folk dance, but I soon found that the folk dances were not danced by the school children. I chose a social dance, the Haitian *Meringue* and choreographed a little story about some girls who refused to go dancing with some boys. I chose a waltz. I created a comic dance for five girls in jazz rhythm.

I was to do this concert for both Lycees and got permission from the heads of the schools to work before and after school hours and on Sundays. They were very happy that I had decided to give a dance program for school closing in July. I designed costumes and gave each girl (there were 75) a design of her particular costume.

The dances were set. The girls' mothers had completed the costumes and the heads of the schools sent out invitations to the Director of National Education. One of

(Continued on page 76)

WHO'S WHAT IN YUGOSLAV FOLK DANCE

BY ANA ROJE

Last year it was "Tanec"; this year it is "Kolo." Both are Yugoslav folk groups which have been touring throughout the world since World War II. "Tanec" made its appearance in the U.S. last season and was richly applauded. "Kolo" embarks on a ten-week Western Hemisphere tour that begins October 1. But why two different companies? We asked Ana Roje, one of Yugoslavia's Distinguished Artists, a leading ballet dancer and teacher, to tell us about the differences between "Tanec" and Kolo," and to fill in on the background of contemporary folk dance in her country.—Ed.

"Which," I am asked during my trips to the U.S., "is better—*Kolo or Tanec?* My answer is brief: "Both are the best. *Kolo* is the best of Serbia; *Tanec* the best of Macedonia."

Our country consists of six republics. In each of these there is now one leading folklore group, representing characteristic and traditional music and dance of its own region. The creation of these groups has been a major task.

In 1945, after the war, a pervasive interest in our national arts appeared to awaken suddenly among the leading artists of Yugoslavia. At the same time, we found ourselves flooded with great numbers of amateur groups in whom the same consciousness was apparently stirring. Day after day we watched these folk dancers, admiring the beauty and infinite variety of their work. Backed by government interest and support, a council of artists spent many late nights in conferences, attempting to discern and develop the outstanding groups in each region. The jury consisted of representatives of all the arts, headed by choreographers and musicians.

The next big project was to organize, in different parts of the country, annual folklore festivals.

After three or four years, when the pioneering work was done and when, in each of the republics, there was one major group of outstanding merit, the assistance of the artists' group was no longer needed, and it was replaced by a direct relationship with the Institute of Yugoslav National Art.

To understand the intense concentration and the speed with which all of this was accomplished, one must know something of our background. Before World War II, we were an agricultural country. Immediately afterwards, we started to develop industries and, as a result, the country people flowed in large masses into the towns to fill the factories. Because they adjusted very rapidly to the new city way of life, their roots in the country villages started to lose strength. If quick action were not taken at that time, the traditions of our national arts could well have been lost forever.

But now, with the connoisseurs and specialists of the Institute supporting the well-established local groups, there is no need to worry. There is constant research in all parts of the country, and the Institute acts as a center and reservoir.

Each of the local groups, the major and the minor ones, cultivates mainly dances of its own region but, being surrounded by so many neighbors, they also often show other influences. For instance, in the Macedonian folk groups there is some reflection of Bulgaria and Greece, while in Servian groups one is aware of the influence of Rumania and Hungary; in Slovania, we are aware of the dances of Austria and the Tyrol; in Croatian groups there are no Italian influences. Monte Nigro, although near Albania, shows little reflection of its neighbors. This is also true of Bosnia and Hercegovina, which are in the middle of Yugoslavia. But instead, their dances express strongly the sad past of our five hundred years of Turkish domination.

Aside from the geographical difference between *Tanec* and *Kolo,* there is still another: *Tanec,* the Macedonian group, cultivates and uses only authentic steps, costume, music, etc.; *Kolo,* the Serbian group, favors certain artistic stylizations. If there were not the Institute of Yugoslav National Art to guard the authentic materials, I, personally, would be against *Kolo's* method, because it could lead to a weakening of its folk material. But, as things stand, there is no danger at all, and its stylizations have a lively appeal to audiences.

When going abroad, these groups sometimes add dances of other republics to their programs so they may not be quite so regional as if they had been seen at the summer festivals which have now become so fascinating to tourists in Yugoslavia.

Or folk groups are now invited everywhere. From raw peasants they have now become professionals. They have won highest praise at the folk festivals of Europe. We all love them and are very proud of them. They are trying with all their hearts to show you, through their songs and dances, a very difficult and very interesting part of our life and tradition.

The rich beauty of Yugoslav culture is also affecting the work that is being done in opera, ballet, symphony, literature and drama. In the near future, we hope to be able to show the world some of these developments, too. *THE END*

Folk Dance Series:

"KOLO"-NIZING AMERICA

BY MARY ANN HERMAN of Folk Dance House, N.Y.C.

There is no question that one of the most thrilling of dance experiences for the American folk dancer was the recent tour of Yugoslav ballet "Tanec." Now they await with equal eagerness the "Kolo" group, which is to tour under Hurok's auspices this fall. The very word "Kolo" will set the eyes agleam of folk dancers from coast to coast. Interest in this special form of folk dance has grown so rapidly that during the past five years gigantic Kolo Jamborees have been held each Thanksgiving weekend on both the West and East coasts. Oddly, it is not the Yugoslavs who participate in these so much as the folk dancers of non-Yugoslav extraction. Native musicians play and the American folk dancers dance just as well, and in many cases, better than the natives. The "Tanec" group was utterly amazed to find Americans so skilled in the Kolos they saw at backstage and after-performance parties given for them in various cities around the country.

The folk dances of Yugoslavia take on different forms in different areas — the dances of the Slovenian, Croation, Dalmation areas are quite different in style from that of Serbia. The Kolo is indigenous to the Serbian section and it is the Kolo that is so popular with American folk dancers. The Kolo is done in a broken circle formation, without partners, and ranges from extremely simple walking steps to most complex ones. The dancer simply walks into the circle, joins hands, and is carried away with the constant repetition of the same basic step, over and over and over again. Dancers are pressed closely together; bodies are held erect, proud, almost arrogant in style. It is said that when a Serb dances he just naturally assumes he is the handsomest man in the world . . . the best dancer in the world . . . and that there just isn't anyone quite like him anywhere . . . and his whole dance stance shows it!

Basic steps are done with subtle improvisations and slight quivers of the body that never alter the basic rhythm of the dances. Steps are usually small, almost minute, in place, close to the earth. Perhaps it is the primitive feeling of the dance that arouses some latent instincts in the American folk dancer that makes it so popular with him.

There are thousands of Kolos. Some have specific tunes, others are done to a variety of melodies. Most of the Kolos are a combination of a few basic steps which shall be explained here to help you better enjoy performances by Kolo dancers, or to help you do them better if you are a dancer.

The Kolo can be dull to watch, but it is unquestionably a great deal of fun to do. With a knowledge of basic steps one can do innumerable Kolos. Some of them are so simple, that all you need to do is stand and shake in rhythm, and you'd pass. The simplest Kolos, such as *Haj, Haj, Boze Daj* and *Radikalko,* are based on the walking step pattern that goes like this: Dancers, with hands joined, face slightly to right and walk diagonally for-

(Continued on page 68)

Hope Hawthorne

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FIREBIRD

A dramatic ballet in three scenes
Music by Igor Stravinsky
Choreography by Michel Fokine
Scenery and costumes by Golovine and Bakst
First presented by Diaghilev's Ballet Russes at the Théâtre National de l'Opéra, Paris, June 25, 1910
Tamara Karsavina, Michel Fokine and Enrico Cecchetti created the principal roles.

The *Firebird* is a brilliant ballet. Its story is derived from an old Russian fairytale. It tells of a simple, honest man who by controlling his natural desire to kill is, in turn, given the power to conquer all evil.

Composer Igor Stravinsky wrote *The Firebird*, his first ballet, for Serge Diaghilev. New York City Ballet does a Balanchine version of the ballet, in which Maria Tallchief created the title role. It uses a slightly condensed score of the same music, but choreographically is quite different. The original Fokine choreography has recently been re-created for Sadler's Wells and was seen in this country with Margot Fonteyn as the Firebird during the Company's last visit here. Tamara Karsavina, who originally created the role and is now a charming lady in her seventies living in London, helped Fonteyn with her characterization.

The first scene of *Firebird* finds Prince Ivan with his bow and arrow hunting for game in a strange and frightening wood. A brilliant light flitting about the stage alerts him to danger as does the exciting beat of the music. He hurries off just as the Firebird, half woman, half supernatural creature whirls on stage in a dazzling solo. Prince Ivan returns to watch, then to follow this mysterious creature in wondering amazement. The Firebird flashes about the stage climax-

(over)

ing her movement by swift pirouettes which leave her a prisoner in the arms of the hunter. The mime is vivid and dramatic. The Firebird pleads for mercy and when, at last, Prince Ivan agrees to free her she droops over his extended arm in a submissive arabesque. A lovely pas de deux follows and though the prince is loathe to lose this brilliant creature, he permits her to leave him unmolested.

Realizing what it is costing him to free her, the bird goddess plucks a feather from her breast promising it will overcome any danger in which he may find himself. Even so, Prince Ivan is very sad as she leaps to freedom.

The next scene is gay and fanciful as ten pretty princesses appear and surround the hunter. A charming old-world peasant dance offers an enchanting opportunity for a would-be pas de deux between the hunter and the prettiest of the princesses. It is innocently and playfully interrupted by her companions. All of the princesses are under the spell of the wicked Kastchei, the personification of the devil in ancient folklore. Kastchei has an army of evil monsters who are his willing slaves and do his wicked bidding with delight.

Prince Ivan is, for the moment, utterly terrified, but suddenly he remembers the Firebird's feather, a potent charm against all danger. He raises it and it causes the monsters to cringe and back away. As the growls of the trombones become the whirring of violins, with a sudden shimmer of feathers the Firebird leaps on stage, a naked sword blade glittering above her head. She pirouettes so madly that Kastchei's monsters are completely disorganized and begin turning about also in a delirium. Handing the golden sword to Ivan, she whirls off again as Ivan hacks Kastchei to death. The monsters go down to defeat with their master and Prince Ivan is victor. Now he raises his lovely Princess who he has just rescued from Kastchei, and both curtsey to the Firebird who has returned to receive their homage. The other princesses bow low and also thank her for freeing them from their evil enchantment.

The solo dance of the Firebird here is the most lyrical of the whole magical ballet, for now she is more bird than woman. The stage is quite dark except for the beautiful gleaming, glittering bird in the pale spotlight. There is a delicate grace in her flowing movements. Each step seemingly lifts her into her proper element, the air. The music has a soft soothing melody. We know the Firebird is no longer earthbound and that soon she will be off and away about her celestial business. She seems to float off stage as if she were headed for the stars. The last we see of her is a flickering twinkle of her graceful golden fingers as she disappears.

Scene three is the fairyland of all those famous fairytale folk who have lived happily ever after in our hearts and minds. Gentle music and lavish scenery provide this scene with a magnificent setting for the marriage of Prince Ivan and the Princess. All is gorgeous pageantry, from a wedding cake aglow with candles to the pearl-encrusted wedding gown of the bride and the ceremonial unrolling of the royal crimson wedding carpet. In this ballet the hero has won his bride, not by his ability as a mighty hunter, but by his goodness as a common man who dared to stay his hand, thus making the Firebird his friend instead of his prey.

Musically and balletically, the *Firebird* will always offer a challenge to the performer as well as to the spectator, one in virtuosity, the other in understanding and human compassion.

THE END

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G. B. Shaw

(Continued from page 37)

must spoil her solo by a silly, flustering, ugly, teetotum spin, which no really fine dancer should condescend to. Then there is the *corps de ballet*, consisting of rows of commonplace dancers, individually uninteresting (from the artistic point of view), but useful for the production of lines and masses of color in rhythmic motion — for realizing, in short, the artistic conception which was in Mr. Swiveller's imagination . . . Now, in planning the evolutions of the *corps de ballet*, nothing is easier than to ring the changes on mere drill, or harder than to devise really artistic combinations and developments. The natural result is a tendency to give us an intolerable deal of drill with each halfpennyworth of poetic color and motion. The last scene of a ballet is generally a bore, to which some sort of non-artistic interest is occasionally imparted by such desperate devices as making successive squads of girls represent different nations, or different uniforms in the services, or different periods of civilization, or what not, with the result, generally, of making the whole affair twice as stale and tedious."

Shaw never gets tired of chiding the shallowness and repetitiousness of these ballet finales, and in particular of the "teetotum spin," which he reckons among the few really unforgivable sins against the spirit and taste of his advanced time. Indeed, the "teetotum spin" is so often mentioned by him that it becomes a symbol of all that is coarse, vulgar and a mere display of technical tricks in ballet.

On January 24, 1894, he wrote: "The danseuses were still trying to give some freshness to the half-dozen *pas* of which every possible combination and permutation has been worn to death any time these hundred years, still calling each hopeless attempt a 'variation,' and still finishing up with the teetotum spin which is to the dancer what the high note at the end of a dull song is to a second-rate singer. I wonder is there anything on earth as stupid as what I may call, in the Wagnerian terminology, 'absolute dancing'! Sisyphus trying to get uphill with the stone that always rolls down again must have a fairly enjoyable life compared with a ballet master."

But at the same time Shaw knows excellently what he wishes and fancies ballet might be able to provide to an educated and adult visitor: "The monotony and limitation of the dancer's art vanishes when it becomes dramatic. The detestable bravura solos which everybody hates would soon fall into disuse and ridicule; and we could say to our prima ballerina assolutissima, when she attempted a 'variation,' 'Spare us, dear lady. Don't do it. Our cherished Cavallazzi, a superb dancer, never does it. It was not that sort of thing that made the success of any of the ballets that are still borne in mind years after their withdrawal. Hundreds of forgottten assolutissimas have done it just as well as you are going to do it; and none of them are remembered save those who stamped themselves on our memories in their dramatic moments. Move us; act for us; make our favorite stories real to us; weave your grace and skill into the fabric of our life; but don't put us off for the thousandth time with those dreary pirouettes and entrechats and arabesques and whatd'yecallems.' That is the cry of humanity to the danseuse, the ballet master, and the manager." *(February 8, 1893)*

There it is, the red thread which runs through all his writings on ballet: the call for the dance-drama versus ballet as "an art emptied of all meaning," "the most most abstract, the most 'absolute' as Wagner would have said, of all the arts." "Perhaps," he hopes, "by the time I next visit a music-hall the ballet will have found its Wagner, or at least its Meyerbeer. For I have had enough of mere ballet: what I want now is dance-drama."

And at another occasion: "Surely it is clear by this time that if the ballet is to live, it must live through dramatic dancing and pantomime." And one more of his perceptive observations: "Another result, with which I am more immediately concerned, is that the ballet being the acme of unreality in stage plays, is by no means unpopular on that account — quite the reverse, in fact. Unfortunately, it is so remote from life that it is absolutely unmoral, and therefore incapable of sentiment or hypocrisy. I therefore suggest that by getting rid of the dreary academic dancing, the 'variations' and the stereotyped divertissement at the end, and making the ballet sufficiently dramatic throughout to add the fascination of moral unreality to that of physical impossibility, it might attain a new lease of life." *(January 24, 1894)*

One of the few dancers Shaw approves of is Malvina Cavallazzi, then the prima ballerina of many an Empire ballet. Other dancers are often compared to her distinguished and moving performances and once he went so far to admit, that the

(Continued on page 52)

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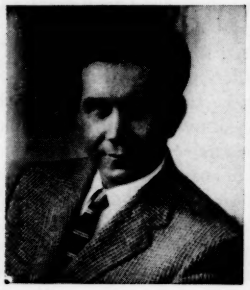

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G.B. Shaw

(Continued from page 51)

night before, at the Empire "I immediately found myself, to my great delight, up to the neck in pure classicism, siècle de Louis Quatorze. To see Cavallazzi, in the Versailles ballet, walk, stand, sit and gesticulate, is to learn all that Vestris or Noblet could have taught you as to the technique of doing these things with dignity."

The only other dancer who found mercy before his penetrating eyes was "a certain Senorita C. de Otero," described as "a Spanish dancer and singer" — and his account of her "turn" is especially interesting, because it betrays something about the audience, too. She "danced a dance which has ennobled the adjective 'suggestive' for me forever. It was a simple affair enough, none of your cruel Herodias dances, or cleverly calculated tomboyish Tararasm but a poignant, most meaning dance, so intensely felt that a mere walk across the stage in it quite dragged at one's heart-strings. This Otero is really a great artist. But do you suppose the house rose at her? Not a bit of it: they stared vacantly, waiting for some development in the manner of Miss Lottie Collins and finally grumbled out a little disappointed applause. Two men actually hissed — if they will forward me their names and addresses I will publish them with pleasure, lest England should burst in ignorance of its greatest monsters. Take notice, oh Senorita C. de Otero, Spanish dancer and singer, that I wash my hands of the national crime of failing to appreciate you. You were a perfect success: the audience was a dismal failure." *(October 19, 1892)*

Of course he wouldn't be G.B.S. if he hadn't to say a word to his fellow critics,

C. Moneo Sanz

SOUTH AMERICAN TOUR: Renate Schottelius and her Argentinian modern dance co., after a very active touring year in Brazil, Uruguay and the provinces of Argentina, prepare for a performance at the famed Teatro Colon in Buenos Aires.

too. And, as always, his ideas still hold enough truth to be studied and re-studied by would-be critics. "The worst is that the only journalistic scrutiny as yet brought to bear on dancing is of a sort now all but obsolete in every other art. The very vilest phase of criticism is that in which it emerges from blank inanity into an acquaintance with the terms, rules and superstitions which belong to the technical processes of the art treated of . . . Now it happens that in an evil hour the technology of the ballet has been betrayed to the critics by a friend of mine. Being a clergyman, he found it necessary to disabuse his clients of their pious opinion that a ballet-dancer is a daughter of Satan who wears short skirts in order that she may cut lewd capers. He bore eloquent testimony to the devoted labor and perseverance involved by the training of a fine dancer, and declared his conviction of the perfect godliness of high art in that and all other forms. To this day you may see in the list of his works the title 'Art of Theatrical Dancing,' immediately following 'Laws of Eternal Life.' All this is much to his credit; but unfortunately his indiscreet revelation of how a critic with no artistic sense of dancing may cover up his incapacity by talking about *rondes de jambe, arabesques,* elevations, *entrechats, ballonnées* and the like, threatens to start a technicojargonautic fashion in ballet criticism, whilst it lasts there will be no abolishing the absurdities and pedantries which now hamper the development of stage-dancing; for the critics will make as much as possible of any ugly blemish (the teetotum spin, for instance), provided only they can thereby parade their knowledge of its technical name." *(August 27, 1890)* *THE END*

MUSIC AND DANCE: "Judgment of Paris," with choreography by Loyd Tygett, was presented Aug. 17 at the Nat'l Music Camp in Interlochen, Mich. L. to R. are Sheila Reilly as Juno; Jean Kulak, Venus; Pat McEnerney, Minerva; and, kneeling, Tygett, who also designed the costumes, as Paris.

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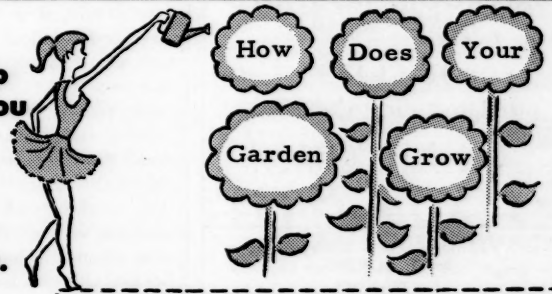

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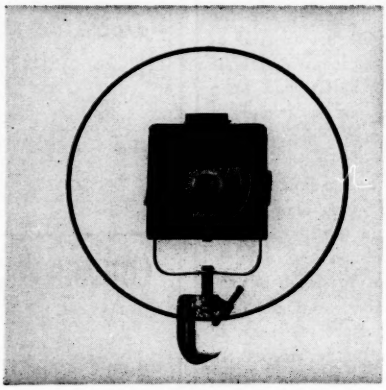


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING MISCELLANY

Dimmerboard Technique

The professionalism of the performance will also be affected by the ability of the man who operates the dimmerboard. Most professional electricians have developed a certain technique that may not be obvious in a performance, but lack of technique will stick out like a sore toe.

If there is supposed to be a master fade-out, all of the lights should go out evenly and simultaneously. An amateur electrician might fade one dimmer out, then another, and finally the last. I'm sure you've seen this happen and know how strange it looks. If the electrician has too many dimmers to handle at once, he may need an assistant. Or perhaps the fade-out cue can be "broken down," so that certain spotlights can be faded out earlier and the remaining lights brought down on a master dimmer on cue.

Any time the handles of the dimmers are moved it must be done smoothly. Sticky dimmers should be oiled so that they don't move in jerks. This is especially important for dimmers that control the lighting on the sky drop. A sky is so large that any change of light on it is very obvious to the audience. Therefore, the sky dimmers should be carefully marked so that the electrician is always aware that "these are the dimmers that require especially smooth operation."

Another technique that the novice should learn is the so-called "relative dim." To illustrate this, imagine a magenta sky (which is produced by having the red borderlights up to full and the blue borderlights at half). If the sky is supposed to fade out, the novice electrician may bring the red dimmer down to half and then take both the red and the blue dimmers out. To the audience it looks as though the sky changes from magenta to purple, and then fades out. A "relative dim" is the technique of fading the red from full to out and at the same time fading the blue from half to out. To the audience it will look like a magenta sky that fades out, which is as it should be.

Some electricians tend to be a little nervous if they make a mistake and bring

up the wrong cue. Then they "bang in" the right cue as soon as they discover their mistake. A calm electrician, on the other hand, knows that if he makes a mistake the best way to correct it is to "sneak up" the right dimmers and "sneak out" the wrong dimmers so slowly that no one is the wiser. By slowly and calmly making a transition into the right cue, the lighting is obviously not as good as it could be, but at least strange lights aren't banging off and on while the poor ballerina is trying to hold a balance.

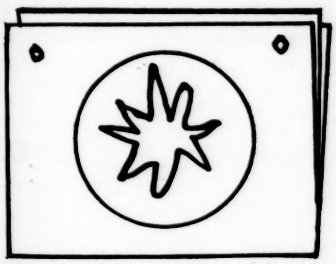
Gray Gelatine

When you have no dimmerboard and a spotlight is too bright, use *gray* gelatine in conjunction with the colored gelatine. If your pink spotlight is too bright, a layer of *gray* will make it less bright without changing the color value. To use a darker shade of pink, which might seem easier on first thought, would have a quite different effect.

Frost Gelatine

Frost is a translucent gelatine without color. Its purpose is to diffuse the light from the spotlight so that there are no sharp edges on the light beam, as though you covered the spotlight with a piece of white silk. It is usually used in conjunction with a colored "gel."

Since it is a diffuser, it cuts the efficiency of the spotlight and tends to spread the light beam far and wide. To counteract this, a hole can be cut in the center of the *frost* so that only the edges are diffused. If the hole is cut in a star



"a hole in the center of the frost"

shape there is no definite line to show where the intense light ends and the softened light begins. Sometimes it is necessary to soften only one side of the light beam, so that only a small strip of *frost* need be inserted on one side of the gel frame.

If no *frost* is available, a substitute method of softening the spotlight's beam is to lightly sandpaper the colored gelatine in order to make little scratches that diffuse the light.

Projections

Projections are used quite successfully in Europe, but that is because the European opera houses usually have stages that are at least 50 feet deep. A great deal of space must be available for a projection to work properly.

The *Linnebach Lantern* is generally used for projections, with a glass painted slide. But the *Linnebach* spreads at a ratio of only 1′ to 1′, which means that if you want a picture to be 12 square feet, for example, you have to have 12 feet of available space for the projection itself. On the average American stage of 25 feet, this 12 feet represents half of the stage; and very few dance companies can spare this amount of space.

The *Linnebach* can be used for "back projection" by placing the Lantern in the center of the back wall and projecting the image onto the back of a translucent screen hung downstage, or it can be used for "front projection" by mounting the lantern overhead on a batten or in one of the downstage wings. In the latter case, the problem of distortion enters, and the glass slide must be hand-painted very carefully in comparable distortion to compensate. This is a tremendously difficult task for any but the most experienced slide-painter.

With any type of projection a flat surface is needed for the projection. All lighting of the dance area should come from the side, and even then there will be a certain amount of unavoidable spill and reflection that will "water down" the sharpness of the projected image.

Effect projectors which will provide moving effects of fire, clouds, rain, etc. can be rented from most theatrical lighting companies. The rental is high, and the effect is of limited value since, like movies, the stage must be almost completely dark for the effect to show. Such realistic effects are rarely required by dance, but the few times they are required they must be incorporated so carefully into the choreography that the stage lighting at the time of the effect can be dimmed as much as may be necessary.

(To be continued next month)

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(continued from page 41)

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Shown in photo: *Guest instructors William Dollar and Peggy Van Praagh (standing, center).*

●

THE TEXAS ASSOCIATION TEACHERS OF DANCING
8th Annual Normal School: June 23-29
Baker Hotel, Dallas

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CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS
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44th Convention: Aug. 5-10,
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DANCE TEACHERS' CLUB OF BOSTON
14th Annual Training School: Aug. 20-24
New England Mutual Hall
33rd Annual Convention: Aug. 27-30
Hotel Bradford

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Shown in photo: *Muriel Stuart with a ballet class.*

AMERICAN SOCIETY OF TEACHERS OF DANCING

78th Annual Conference: Aug. 5-10
Sheraton Astor Hotel, N. Y. C.

Officers: Viola Austin, Pres.; William H. Souder, 1st Vice-Pres.; Louise Kelly Bailey, 2nd Vice-Pres.; Keith Lovewell, Sec'y; and Aline Baer, Treasurer.

Shown in photo:

Performers at the Aug. 9 ASTD banquet included (L. to R.): Peter Nelson and Isabelle Farrell of Ballet Arts; Connie Reed, Ann Rechter, Susan Medler, Mary Jane Moncrieff, Jean and Charles; and (kneeling) Eddie Russo and Camille de la Valle.

●

DANCE EDUCATORS OF AMERICA

12th Training School: July 2-12
Pre-Convention Ballroom Course: July 13 & 14
2nd Annual Student Convention: July 15-20
24th Anniversary Convention: July 15-20, Hotel Plaza, N.Y.C.

Shown in photo:

Board of Directors (seated, L. to R.) Eddie Roberts, Margaret Inslee, Viola Kruse, Sec'y-Treas.; Skip Randall, Pres.; Jean Mead. Standing: Roy McCulloch, Polly Powers, Jack King, Mildred Albrecht and Bob Kimble. Not pictured: Frank Howell and Tom Parson.

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teacher says...

CONSIDER TEACHING IN HOUSING PROJECTS

This is the first of a series of miscellaneous articles by teachers of dance. The reader must not expect that these expressions of opinion and experience will have a consistent viewpoint. On the contrary, they will represent a diversity of ideas from varied personalities in differing situations.

"Teacher Says" is a forum for dance teachers who have something of value to say that they would like to share with their colleagues. Teachers are cordially invited to participate.—L. J.

The problem of traveling to a distant dance school is a matter of concern to many a parent of a child who wishes to attend dance class. Ready transportation to conveniently located schools is available, of course, in major cities like New York, Chicago and Los Angeles. But in areas beyond these training grounds, the studios are few and scattered. For many families in outlying communities, competent dance instructors must be found close at hand or not at all. All of which clearly points up the opportunity that's waiting for the dance teacher who's willing not only to work hard, but to travel in promotion of both her own career and the furtherance of an art form to which the public is becoming more and more devoted.

My own experience as a dance teacher employed beyond the city limits has been most encouraging. I went out to seek pupils, instead of waiting here in Manhattan for a position in some established school. (Previously, in California, I had followed the same method in bringing my services to the attention of parents whose children were growing up beyond the municipal centers.)

Many housing projects — seemingly distant, yet within but an hour's riding time from New York City — have neighborhood recreation rooms designed for the use of children; and in almost every such community there is an active group of mothers in charge of the youngsters' play program. These parents would welcome the presence of a skilled dance teacher who would assume the responsibility for one phase — and that an important one — of the diversified cultural life for their children.

The teacher who decides to establish a "project" school outside the city, will necessarily have to meet requirements different from those that prevail in established urban dance schools. In a housing project, the instructor meets with children more varied in type than are likely to be found in studios where, ordinarily, there is specialization in one or another form of dance. (The project children have in common only the consolidating attributes of energy and exuberance!) The project teacher must be ready to teach pre-school children and also the under-eights who aren't ready for classical ballet. She has to make dancing an exciting and progressively engrossing experience for those of the children whose bodies aren't naturally suited to the rigorous demands of the classical technique, recognizing that such youngsters are unable to turn out easily and don't "feel good" in third or fifth position.

Pupils of Kita Van Cleve's housing project classes in recital.

A project school is of necessity less formal than the regular studio school, though this doesn't mean that standards need be lowered or emphasis be unprofessional. The project children who come to class are generally friends outside the dance room. This familiarity does not always insure the attention and discipline required in a well-ordered class. A project school, however, can become a source of pride and satisfaction to the community, and a teacher must be prepared to extend the scope of her relationships far beyond those made with her pupils.

In order to meet the diversified needs of the children in my own project classes (which have just completed their second year), I have found it best to give every group, except the very youngest children, the experience of *barre* exercises. First and second grade youngsters do simple pre-ballet movements, while the older ones receive a careful but limited ballet *barre*. The fundamentals of a sound technique are thus outlined and slowly developed. But I also find that dramatic self-expression through flexible movement has the greatest appeal to children for whom dance as a formal technique is still of but incidental importance.

A project teacher is inevitably expected to put on a performance at the end of the term in which all the children may share. This requires a diversified program to cover the wide range of their ability. I have varied my dance programs to include many types of dance, such as can be appropriately developed through the use of Oriental movements, folk dance steps, American Indian ceremonials and other primitive dances. I have used the dramatic feeling inherent in an old pavanne, as well as the boisterousness suggested by a sailor dance. The children themselves offer many fanciful improvisations which contain those lively body and spirit building qualities of an art which, through the years, has established itself as one of mankind's happiest social endeavors. *KITA VAN CLEVE, N. Y. C.*

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Are Dance Students Different?

(continued from page 29)

students, to be sure, have outlets too, but they are not as physically satisfying as those provided by dance.

I have to submit a massive qualification when I discuss dancers' emotional stability. The world of theatre is one of crisis. Dance students constantly walk a knife-edge. During the first year, the tormenting question is: Will I stay on next year? Am I good enough? Every student does an annual project which is soberly evaluated by their teachers and by members of the Dance Commission. (The Dance Commission, by the way, includes such luminaries as John Martin, Walter Terry, Helen Tamiris, and others.) There is also the wracking question of college vs. career. And, finally, during the last year, there is the confrontation of the grim fact that the dance world simply cannot absorb all of the school's graduates. Pile all of these exacerbations on top of a regular academic load, and is it any wonder that there are occasional emotional pyrotechnics? And I have said nothing about the ordinary *sturm und drang* of adolescence. Performing Arts students have no time for that!

I have observed during my few years at Performing Arts that none of the G.O. presidents has been a dance student. Very little of the school leadership, in fact, is drawn from the ranks of the dancers. Drama students seem to dominate. Why? Largely because drama students tend to be more responsive to social cues. A deeper reason may be that the drama student has an intense consciousness of her own personality and is skilled in projecting it. The dance student is body-oriented and is likely to underestimate her personality and intellectual resources. I can think of one dancer, a first-rate student and a competent performer, who confessed to me that she felt entirely inadequate *vis á vis* the drama students. "They speak so well," she lamented. "How can I possibly keep up with them?" This is a myth, but it is a very formidable one. The reality is that many dance students are bluffed by sheer manner. I am not suggesting that dramatic training puts a premium on manner. In fact, Performing Arts is Stanislavski-oriented, and this emphasizes honesty. However, for reasons beyond the scope of this article to explore, drama students tend to exploit their personalities in ways that impress and sometimes dismay dance students.

There are many kinds of dancers and a variety of ways of responding to the academic situation. I can think of one girl who, taking her cues a little too slavishly from abstract dance, declined to discuss Hamlet's personality on the grounds that the subject was "incommunicable." Another girl, a member of a celebrated dance company, resisted writing an account of her concert experience because "that would violate the experience." There was the prim young thing who blushed violently in giving a report on a Thomas Hardy novel involving an illegitimate child. The same afternoon I saw her leading some of her friends through some modern jazz movements which would make a group of night club dancers look like the English Country Dance Society!

Of considerable importance is the relationship between dance training and academic work. What have we done about integrating them? In the main, little effort has been made to build a bridge between dance and academic subjects. The New York City school system is a large, ponderous apparatus, and changes in the course of study are introduced slowly. On the classroom level at Performing Arts, individual teachers have made an effort to bring dance and academic work closer. The Chairman of the Academic Studies Department, Harry A. Marcus, has devoted departmental meetings to this problem and has been very sympathetic to teachers' efforts in this direction. However, progress has been impeded by the teachers' limited knowledge of dance and by their obligation to minister to the needs of drama and music students as well.

What has been done? In some of my English classes, dance students have done choreographic interpretations of literary motifs. The best results were achieved with *Green Mansions*, whose lyricism about nature is easily rendered in dance idiom. The older students rarely do these projects, however, either because their enthusiasm has lost its edge or because they have become sophisticated about dance and feel that it is an autonomous art form that should not be yoked to literature.

Last year I was in charge of an academic assembly program, and I achieved interesting results by using all of the performing resources of the school. A few students and I wrote a script describing the development of American folk songs against the background of history. Dancers, singers and actors were used. The dancers

(continued on page 62)

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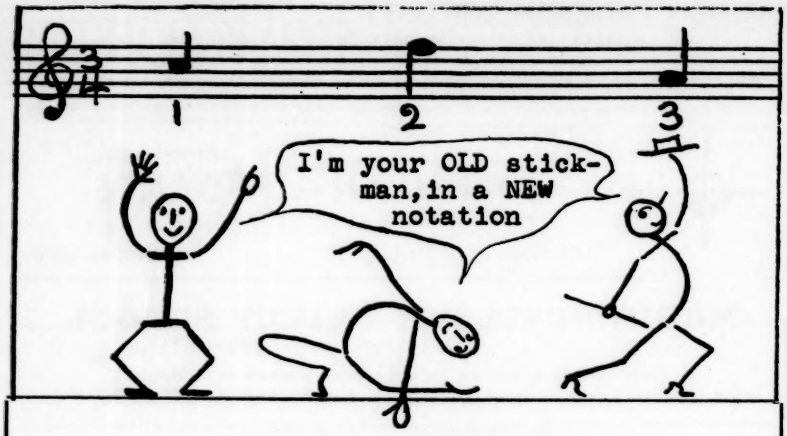

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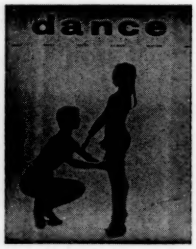

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Are Dance Students Different?

(continued from page 61)

did either stylized square dances, pantomimic or abstract movement. Here the seniors participated with relish. That may very well have been because it was a *big* production, and a very gifted television producer had promised to attend. What I am getting at is that the older students have generally lost the first fine, careless rapture of the amateur.

I have made other efforts to marry English and dance. I remember one particularly rewarding experience with a poem by Wallace Stevens. This poem leaned towards suggestion and tonal allusiveness rather than communication. I was able to establish the validity of this genre by developing a parallel with abstract dance. I have been able on occasion to translate the concept of *form* in poetry into dance terms. I have demonstrated that a poem has to be "structured" and organized just like a dance composition and that the parts have to be organically interrelated.

One seizes one's opportunities when one can. In an integrated American history-American literature course that I taught, I urged some of the dance students to do special reports on dance in various stages of American history. And, of course, in assigning compositions, I have always tried to throw out a net to catch dance experiences and feelings about dance. But a *caveat* is in place here. By the time dancers reach their third year at Performing Arts, they are quasi-professional; they are quick to detect a dilettante attitude towards dance. An academic teacher must proceed at his own risk. There may very well be some pitfalls if he makes reckless sallies into territory he has not fully reconnoitered. Dancers can be hard on "squares."

Perhaps the teacher ought to cultivate only his own garden. But of this I am not convinced. Surely, there must be more ways of ending the dance student's schizoid existence. I believe, in very good company, that whenever possible, learning should be unified.

Lillian Moore, dancer and dance historian, who is on the faculty of Performing Arts, has discussed additional possibilities for integration with me. She thinks that in English courses, for instance, all poetry of good quality which deals with dance should be brought together (John Masefield, for example, is a balletomane who has written many poems about dance). Granting we agree that learning

should be anchored to the known, it follows that a skillful teacher might hope to build a response to poetry on this already well-developed interest.

She suggests that in a French course a teacher could have his dance students translate important but hitherto untranslated material about dance. Dance students would find this a far more meaningful exercise than translating a passage about a remote chateau on the Loire. Correlation could also be established between literature and dance history. The arts present unified patterns, and romanticism in literature, for example, has its counterpart in dance. Or, since the arts can really be best understood against the background of history, why study world history and dance history separately? Both studies could be enriched by correlation, and the sheer effort of learning reduced.

Miss Moore's ideas certainly bear consideration. On the other hand, is there a balance needed to keep us from developing the insulation we would like these students to avoid?

As for us, the academic teachers: How do we feel about dancers as students? We sometimes stand in awe of their gifts; we respond to the vividness and color of their personalities. We respect the total commitment of so many of them to their calling. On occasion we are thrown off balance by them. But we know the price of our effort is a small one to pay for the privilege of teaching artists.

THE END

Ted Streshinsky

VISITOR FROM HOLLAND: A good-humored parody of the classic ballet was a feature of Albert Mol's recent appearance with San Francisco's Turnabout Theatre. After choreographic assignments this fall in Zurich, Munich and Rotterdam, Mr. Moll plans to return for a N. Y. appearance this February.

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Audrey Hepburn

(Continued from page 19)

"If in the last five years I can claim four months for dance training, that's a lot.

"I was so darned worried about acting and learning about it while I was working that I had no time for anything else."

After *War and Peace,* Audrey had a brief vacation in Paris, and she started to study ballet again. "I got in one month of limbering up when *Funny Face* came up. In the back of my mind, I had always hoped to do a musical. But those hopes were low, because you have to have a lot of technique besides really being able to sing.

"How I was lucky enough to get to dance with Fred Astaire, I can hardly know. Even really good dancers feel that way."

Her dance assignment in *Funny Face* consists chiefly of two big numbers, quite different from each other.

"One is a crazy kind of dance," she states, looking spell-bound at the thought of it. "Gene Loring choreographed a wild thing in a cafe. It resembles nothing you've ever seen before.

"I never had done anything quite so jazzy. I've never even listened to that kind of beat. But even with my limited technique, Gene made it varied, funny and fun." (Eugene Loring, with whom she had previously taken class, says she is not only charming, but also a talented and able dancer.)

"Then, the dance I do with Fred is strictly romantic. But it isn't fair to judge me in that because you so often find Fred makes you look better than you are.

"There are a lot of nice actors, but he is so thoroughly so. He's such a considerate partner.

"Every once in a while I'd see him with a furrowed brow, trying out different ways to do a dance. Then I'd discover he was worrying about me. 'How can we do it so you'll be more comfortable?' he kept asking me."

It was at this point in our conversation that the willowy Audrey Hepburn burst out with "Such a happy life! It's been such a happy life."

And I wondered whether there are any regrets for the burning ambition towards the pure dance in the light of the acting career at which she has been so successful.

Business-like and wide-eyed, at the same time, as only Audrey Hepburn can be, she says, "Who's to say I could have really been a dancer? But certainly dancing has stood me in good stead."

THE END

(Continued from page 26)

Now fifty-one years old, Lifar still has a youthful face and thick black hair untouched by gray. In his conservative dark blue suits he is far from looking his years. But stage costumes reveal the fact that he makes little effort to keep himself in dancing condition. Yet he persists in appearing in his new ballets and even clings to an occasional romantic role. Unfortunately, Lifar has not been able to make a transition to character roles, and so he did not do credit to himself recently as the Kastchei in *Firebird* and as Friar Lawrence in *Romeo and Juliet*. Several critics, including myself, who had supported him until then, had to acknowledge the sad truth.

His most recent choreographic efforts have also been disappointing. Overconfidence and lack of preparation have led him to rehash his previous successes again and again, without noticing the growing public indifference. A provision in Lifar's contract reportedly allows him to veto the engagement of any other choreographer. His only current rival at the Opera is Denmark's Harald Lander, who, since 1954, has been Director of the famed Opera Ballet School. Lander's productions have also been pretty dull. As a result, new ballets are quickly dropped, and the weekly ballet evenings depend virtually on some ten stock pieces.

The month of July is devoted to ballet at the Paris Opera, and this year, out of a repertoire of thirty-one works, at least twenty were by Lifar. Most of these have been repeated so often that both dancers and audience have grown tired of them.

Lacking new ballets, the Opera management offers new stars. Pretty Claude Bessy was recently added to the roster of thirteen *étoiles*, which includes Lycette Darsonval, Yvette Chauviré, Nina Vyroubova, Liane Daydé, Christiane Vaussard, Micheline Bardin, Madeleine Lafon, Serge Lifar, Michel Renault, Max Bozzoni, Youli Algaroff, J. P. Andréani and Peter van Dijk. The Opera Ballet is beginning to resemble a peacetime army of generals with no battles to win.

But perhaps the return of Hirsch as Administrator will effect some changes. There is little doubt that Serge Lifar, whom most Opera dancers respect for what he represents, will be confirmed in his high position. But Mr. Hirsch will have to persuade him to accept other choreographers. For this is certainly a determining factor in the rebirth of a great but sorely misused ballet company.

THE END

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Tap Series:

CHOREOGRAPHY FOR TAP DANCERS

BY PAUL DRAPER

A dance, like a sentence, always has a subject and a predicate. Like most sentences, it usually contains an object.

For some reason, tap dancing seldom recognizes these basic elements of dance structure. In fact it often seems to deliberately avoid them as if to show itself beyond rules and meaning of an art form.

I'm writing this article in an attempt to show that your dancing will increase in value by remaining within the simplest fundamental framework of dance composition rather than ignoring it or trying to over-elaborate it.

Let's begin with a very basic subject and predicate: "I dance." That sentence is, I admit, simpler in English than in dancing but, carefully interpreted, it is the essential beginning of any dance. Think about your own value for "I." Examine it with all your powers of concentration and do not try to disguise the result of your examination. I am not suggesting a self-psychoanalysis—in spite of the do-it-yourself craze—I mean as objective as possible an outline of yourself as a physical entity and as a personality. Are you tall, short, hard, soft, lean or pear-shaped? Are you characteristically funny, sad, noble, cynical, gay, wise, dumb or a say-hey kid? The answers may not be absolutely accurate, but they will furnish you with a starting point for deciding on the "subject" of your dance.

Perform the same operation on your dancing style. What are the steps you do best? Is your style light, heavy, lyric, bop or flat-foot? The answers to these questions will help define the "predicate" of your dance. More explicitly, if you come to the conclusion that you are pear-shaped, dumb and flat-footed, you will avoid attempting a fleeting dance to a fast Scarlatti sonata, tho' you may well do a first-rate mambo.

With this guide you can make up a simple dance—or can at least know what sort of a dance you should make up.

Now most sentences have an "object," as we stated earlier. "I dance a dance" is an example. In this sentence, the second

"dance" is a noun. A noun is a symbol for some material thing or for an idea. For choreographic purposes, let us define it as representing an idea. I don't exclude the possibility of dance a "table" or a "match box," but that goes beyond the scope of this article.

So I suggest, I implore, that when you make a tap dance you have an idea behind it, or rather, in it. Make the dance "about something." Nothing in dancing is so shatteringly empty as three choruses filled with sound and fury and arms and legs and no remote suggestion as to why.

Nothing is so meaningless as a series of steps without communicable motivation. It makes no difference how difficult the steps nor how expertly performed.

Now the great problem—how to find an idea for a dance. It isn't quite so tough as it seems. One of the advantages of being born human is the ability to react to stimuli. Anything that happens within your being makes an impression on you. Any impression can result in an idea. Any idea can be the basis of a dance. Is it exciting to you to keep time? Then use keeping time as an idea for a dance. Does the title "I Could Have Danced All Night" stimulate you to thoughts of what it would, literally, be like to do so? Use it. (Condensed, please.) Does making moan over lost loves occupy you with a consuming passion? Then *mean* that when you begin to choreograph a blues. Does man's spirit strike you as unconquerable? Hop shuffles can help to say so if you believe it. Is the kid next door in the black leather jacket an unbearably difficult character? Cut him down to size in a dance.

There is an endless supply of ideas for dancers. The only qualification is that the ideas be yours alone. If you do something because you think it's smart or hep or commercial, but you don't really believe it, you can be sure only of mediocrity. There is no make-up, costuming, arrangement, scenery or lighting ever invented that can really disguise you. Who you are, how you dance and what you dance about will always show through. They always tell the truth about you. This, fortunately, is exactly what an audience wants to know. An audience will gladly admire and express admiration for the feats of a performer who remains a stranger to them. But I think you will find they reserve their true love for those about whom they have discovered the most profound secrets.

Next month we will discuss how to relate all this to music.

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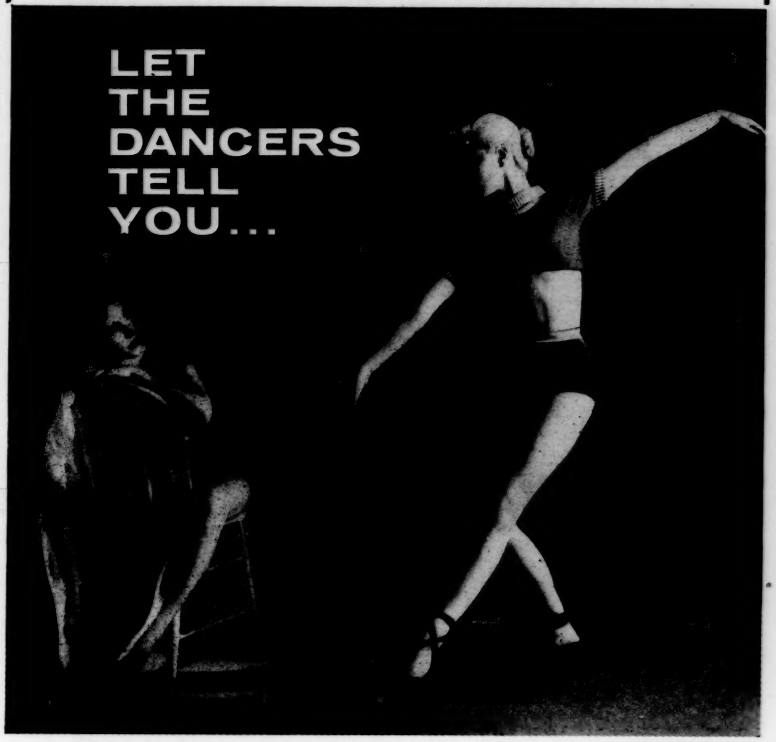

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Folk Dance Series

(continued from page 4

ward to the right: right foot, left fo Then take 3 small steps in place RL Facing the center now, move straig backwards from the center, left foot, rig foot. Take 3 small steps in place LR That's all there is, and you may well a what is so exciting about this monotono routine. Yet should you just join a ri doing this particular type of Kolo you w find something almost hypnotic about as dancers weave in and around, led the leader, and your exhilaration buil up. Occasionally the step changes into slight skip, but then settles down to th walking step again. We use the ter "walking step" but it isn't quite just walk, for each step is done with a tren bling of the whole body. Chants and end less verses usually accompany thes "walking-pattern" Kolos.

Now add to this basic, and incidentall most widely known form of the Kol dance pattern, another figure, and yo have the *Pleakavac Kolo* . . . here you d the basic walking steps twice, then danc ers move to center of ring with 2 steps and stamp 3 times, and return back wards to place and clap 3 times. They alternate these 2 patterns throughout the dance.

Another basic step found in Kolo danc ing consists of 2 walking steps followed by what may be called the "threes." These "threes" are a sort of miniature *pas-de-basque,* but done with equal weight on each foot, almost like 3 light running steps in place. For this Kolo pattern, dancers take 2 steps to the right; right, left. Then do 3 of the "threes" in place. Then they move to the left 2 steps; left, right, and do 3 "threes" in place. This pattern is almost always combined with the "rest step" which consists of dancers taking very tiny side steps to right or left like this, and always with that same trembling of the whole body.

Step right, bring left foot to right.
Step right, bring left foot to right.
Step left, bring right foot to left
Step right, bring left foot to right,
Step left, bring right foot to left,
Step left, bring right foot to left
Step right, bring left foot to it
Step left, bring right foot to it.

Kolos such as the *Kokonjestje, Mangupsko* are a combination of these 2 basic steps.

The ambition of every American folk dancer is to master the so-called Basic Kolo Step, which, while it can be notated in dance terminology, is truly so elusive

in style and performance it can hardly be learned from the written word. After you master its basic fundamentals, then the challenge is to improvise upon it at will without losing any of its rhythm. That takes skill. A good group of Kolo dancers will seem to appear as if they were all doing the same step if you watch them from the hip up, but below the hip the feet are all doing different steps, but in the same rhythm.

In its most elementary form the Basic Kolo Step goes like this:

Hop on left foot
Drop-leap onto right foot
Step on left foot behind right
Step on right foot in place
Hop on right foot
Hop on right foot again
Leap onto left foot
Step on right foot behind left
Step on left foot in place
Hop on left foot

Malo Kolo (Small Circle) is the most widely known Kolo and consists of just this Basic Kolo step done over and over again. Usually, during this Kolo the musicians walk around the inside of the ring, stopping in front of groups of dancers, challenging them, musically, to give their all. All kinds of fancy variations then come forth and gratified dancers thrust dollar bills into the keys of the big bass to be shared by the whole orchestra. We have been present at native gatherings where the *Malo Kolo* was done for as long as forty-five minutes without a stop.

The same Basic Kolo Step is found in such Kolos as *Natalijino* (named after Queen Natalie; *Zaplet; Jeftanivicevo; Milica* and *Seljancica.* The latter, *Seljancica,* was perhaps the very first Kolo to be introduced to Americans via the physical education classes in our American schools. However, it came in a very much watered down form and bears little resemblances to the original. This same Kolo has a variety of names and is also known as *Djacko Kolo, Professor's Kolo, Student's Kolo, Village Kolo.* This may break the hearts of many American teachers, but natives never sped up this Kolo at the end the way most American schools use the dance.

Other basic Kolo steps include the *Tchukarichko* step which bears such a striking resemblance to the Irish "sevens and threes." Here the Serbs take 7 quick side steps in either direction and follow it with the "threes." Then there's the *Zikno step.* And the special steps for

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(Continued from page 69)

different Kolos like *Bela Rada, Cacak, Ersko,* etc. And last of all is the new development in Kolos called the *Usest* which has swept Yugoslavia like our "rock 'n roll" here. All the young generation now do *Usest* to almost every Kolo tune they hear played.

The *Usest* is almost a combination of all the basic steps done at will, and is indeed a challenge for folk dancers to learn. That so many American folk dancers can do it is due to the excellent work of young Dick Crum who is this country's leading Kolo authority. He is with the Duquesne University Tamburitzans group and has conducted Kolo workshops throughout the United States, and incidentally, has danced in Yugoslavia with both the Tanec and Kolo groups.

Most challenging of all the Kolos is the *Veliko Kolo* (Big Circle) from the Banat section. Tradition says that you have to be born there to be able to do the dance properly and natives are quite reluctant to let anyone into the *Veliko Kolo* Circle to dance with them — so don't burst into this one uninvited.

Music is provided for Kolos by the Tamburitza orchestra. In the United States one of the oldest and truly native of such orchestras is the Banat Group. They still play for many of the native gatherings. It's quite an experience, for example, to attend a Kolo session on Easter Sunday in a church hall, where the Banat plays to girls dressed in the latest American fashions, high heels and all, doing these old Kolos, and usually led by the priest.

Kolos are usually accompanied by shouts called *poskocice,* which are special words or phrases such as *Veselo, Hoopatsoop, Haj, Haj, Boze Daj,* etc. Dancers also improvise on-the-spot ditties to fit the occasion during the dance. For those who would like to learn more about the Kolos, a seven volume collection of music, dance directions and background notes has been compiled by the Sisters Yankovic; *Narodne Igre* published in Belgrade (in Serbian) is available in book stores here. The Banat Tamburitza orchestra as well as many others, including the Duquesne Tamburitzans have been recorded locally and these records, with dance directions, are available too. Folk dancers have an adage that says: "You just haven't lived unless you have done some Kolos." By the looks of the popularity of the dance it truly seems as if America will soon become "Kolo-nized."

THE END

BALLET ON RECORDS

BY ROSALYN KROKOVER

An especially interesting ballet recording is that of Prokofieff's *Romeo and Juliet* (Westminster). Full-length ballets —ballets that occupy an entire program— do not turn up very often. Prokofieff's *Cinderella* and *Romeo and Juliet* are the first to gain wide recognition since the three Tchaikovsky scores.

Cinderella, composed in Russia between 1941 and 1944, came after *Romeo and Juliet,* which was composed in 1935 but was not produced as a ballet until 1940. Until now only excerpts from these works have been available on records. Therefore the current release of *Romeo and Juliet* on two discs is historical in that it is the first recording of a well-known full-length ballet by a contemporary composer. Its release is also timely, for the ballet will be one of the most-performed works in the repertoire of the Royal Danish Ballet during its visit to this country.

The recording has been made from the sound track of the Soviet film seen here last year. The orchestra is that of the Bolshoi Theatre, conducted by Gennadi Rozhdestvensky. An accompanying booklet presents a complete synopsis of the action as it occurs in the film, and coordinates the action with the record in a logical and intelligent manner.

One should keep in mind, however, that the Russian choreography for the film has little in common with Ashton's version of the Royal Danish Ballet. Even the music differs somewhat. In the Ashton setting, for instance, there is a direct quotation from Prokofieff's *Classical Symphony.* This quotation is not heard in the record album. Since a score is not available in this country, it is impossible to check the details.

Much of the music is familiar through previous recordings of various suites from the ballet. Heard in its entirety, the score is even more imposing. In a way it is the proletariat Prokofieff speaking, writing down to his audience, presenting music that the commissars can whistle. Gone were the days of *L'Enfant Prodigue.* But what a technician Prokofieff was, and what a melodist when he wanted to be!

The music is built along broad, immediately recognizable lines, and in a quite conservative idiom, always underlining the dramatic outlines of the story. There are vitality, broad arches, and a haunting lyric melody that weaves in and out of the score with the two lovers. A direct continuity prevails. Where Tchaikovsky was concerned with the individual dances in his scores Prokofieff concentrates on the story, knitting it together in a through-composed form that makes liberal use of a species of leit-motiv.

This is one of the important ballet scores of our period. Technically the transfer from sound film to tape to disc has been excellently accomplished. The sound is much superior to the general run of recordings emanating from Russia.

•

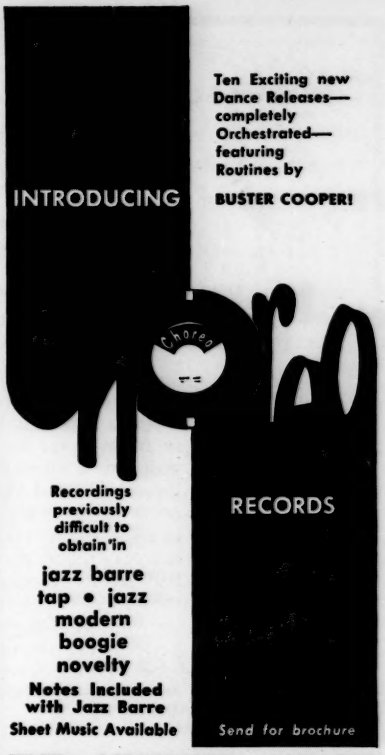
It is always interesting when a composer conducts his own scores. Presumably his tempos and phrasings are authoritative, and dancers, choreographers and ballet musicians should study them carefully. Two such records have recently been released. One is Stravinsky's *Baiser de la Fée* (Columbia); the other is Hindemith's *Theme and Four Variations* (Decca), better known to balletomanes as *The Four Temperaments.*

The Stravinsky ballet, though it has its admirers, has never been a repertory item. Nor is this score, based on Tchaikovsky's music, one of the composer's most exhilarating. But the recording itself is brilliant, and Stravinsky, conducting the Cleveland Orchestra, provides the definite version of the ballet. The revision of 1950 is used.

Balanchine choreographed *Baiser de la Fée* and also *The Four Temperaments.* Unlike *Baiser,* the latter ballet has been enjoying many successful years as a New York City Ballet repertory item, and it is good to have a new version in which Hindemith himself leads the Berlin Philharmonic. This is an old liaison; in prewar days the composer had led several of his pieces with that orchestra. Superb sound and orchestral playing are a delight in the new disc, which supersedes earlier versions. This is especially for balletomanes.

The fine Capitol record, issued some years ago, is backed by the Shostakovich *Piano Concerto,* while the current one contains the composer's *Symphonic Metamorphoses of Themes by Carl Maria von Weber.* This, it will be remembered, was the score used for *Metamorphoses,* one of Balanchine's less successful ballets. It is a jolly piece of music, very relaxed— for Hindemith—and good to have around.

(more next month)



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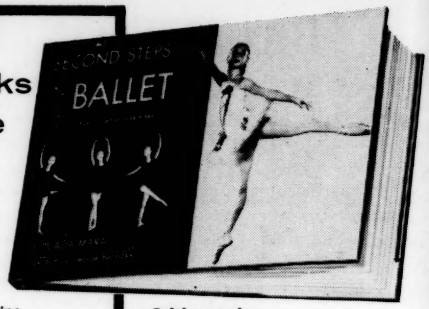

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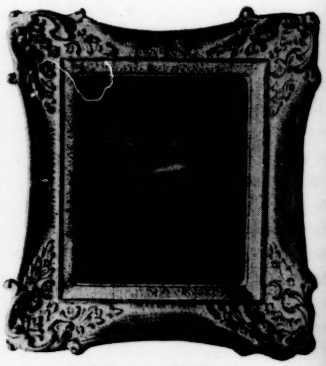

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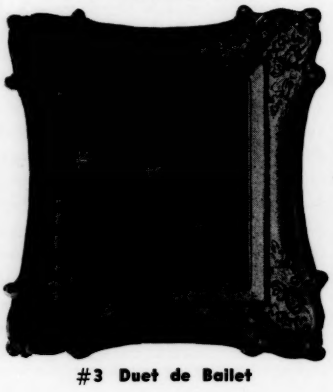

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TALK OF THE TRADE

BY TONI HOLMSTOCK

Each year we look forward to meeting our advertisers at the conventions. We enjoy the chance to chat face to face and cull the news tidbits you may have neglected to send us. We missed seeing Betty Silver of STEPPING TONES this summer, and hope that she has recovered from her illness. That company's advertising series on the professionals behind the creation of their releases is most interesting.

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JOHN CLANCY has come out with a set of ballroom routines called "Quickies." Many teachers will find them of great value since they are interesting and easy to learn. And, speaking of ballroom, there is also the *Cuban Dancer's Bible* put out by Robert Luis, of much interest to Latin-American dance fans.

•

Don't miss Thalia Mara's SECOND STEPS IN BALLET, published by Doubleday, just out. For that matter, check the ads, this is the time of year to really plan your goods and supplies. New teaching material, new ideas in dance wear and costumes, books, gifts, records, routines, etc. It is also a good time for the wise teacher to schedule herself for holiday time classes with the professional schools and one-day organization sessions. Use DANCE Magazine — keep up to date.

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(Continued from page 11)

circles about the stage, with feet lightly patting the floor. She sat quietly, foot soles together, arms up, head turning slowly. Then the arms fell wide, the body took a V-shape, and she slowly lowered her head to the floor.

Unlike so many dancers on the Festival, Miss Akesson was not afraid of stillness—the stasis sometimes after only a tiny movement. But hers were not poses. They were pauses, as though the movement were going on innerly and would soon again quietly manifest itself on the outside.

But Miss Akesson has not conquered the problem of monotony. In the quest for honesty, her choice of choreographic material is sometimes too pared down, too limited. In her remaining three solos, *Music for Strings, Percussion and Celeste* (Bartok); *Movement* (unaccompanied); and *Persephone Dance* (to a lovely score by Blomdahl) there were often similar materials, similarly used.

On the same program with Miss Akesson (another example of unimaginative programming) was the German-trained dancer, Margret Dietz. She premiered a solo called *Of Burden and of Mercy* (Benjamin Johnston).

Looking regally feminine in a long purple gown, Miss Dietz created a formal image of tragedy. And although her style, with its full gestures and open, spiralling turns, was quite dissimilar to Miss Akesson's, she, too, possessed the quality of "inner listening"—of keeping the flow of feeling fresh and simple.

Sometimes, as in Pauline Koner's case, brilliant technique can impose limitations. In her premiere of *The Shining Dark* (Quartet No. 1, Leon Kirchner), based upon incidents in the life of Helen Keller, she began with a touchingly understated image of anguish. Like an insect trying to escape from its cocoon, she plucked at an obscuring curtain of gauze. But with the arrival of the two other dancers, Lucy Venable and Elizabeth Harris, the prevalent dichotomy began to set in. The emotional impact was engulfed in elaborate dancing.

By way of compensation, Miss Koner and her companions turned in a wonderfully relaxed performance of her *Concertino in A Major* (Pergolesi). The easy flow of their pretty dresses and the lightness of their uplifted torsos made the dance a welcome interlude on a Festival marked by much, much dancing intensity.

Funny dances are hard to make, and Ruth Currier's new *Triplicity* (Ricardo Pick-Mangiagalli) was not successful. It attempted to satirize the competing of a predatory and experienced lady (Betty Jones) and a predatory and inexperienced lady (Miss Currier) over a not-very-bright male (Richard Fitz-Gerald). But while there were amusing moments, especially in a slapstick procession with a pseudo-corpse, the choreographer always seemed to be laboring to fill the score.

The Festival also featured two minor revivals, José Limón's *The Exiles* and the Desert section from Doris Humphrey's *Song of the West*. The latter has a clean vitality, a pleasure in movement and in the conquest of space, that were nicely conveyed by Miss Humphrey's Repertory Class.

With Adam and Eve as its protagonists, *The Exiles* tells of the death of innocence and the awakening into maturity. Ruth Currier, new in the role of Eve, was radiantly beautiful. And the ever-gracious Mr. Limón surrounded her with a frame of solicitous male strength. If only the structure of *The Exiles* had been as consistently lucid as its performance. *THE END*

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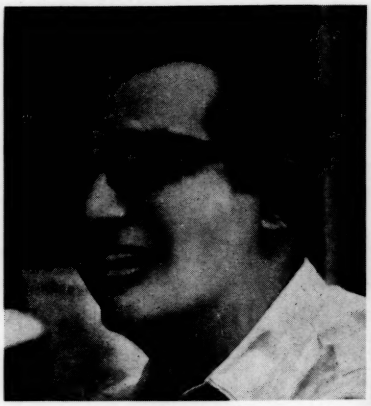

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Like the Sokolow company, Mr. Limón's group displayed wide variations in dancing quality. The opening night performance of "*There Is a Time*" had a disturbingly high-minded intensity. But a subsequent performance achieved the quiet glow that one remembers from the premiere last spring.

This problem of intensity, of how much energy to use for dancing, seems especially to plague the male members of Mr. Limón's company (Lucas Hoving, Richard Fitz-Gerald, Michael Hollander, Harlan McCallum, Chester Wolenski, and José Gutierrez). They often seem to be trying too hard, to be over-accentuating the individual rhythms and shapes so that the long phrase lines are disturbed. For some reason, the distaff side (Betty Jones, Ruth Currier, and Lavina Nielsen) dances with more ease and rhythmic elasticity.

The Limón company was also seen in a powerful performance of Doris Humphrey's *Theatre Piece #2*. But despite rapier moments of satire, Miss Humphrey's indictment of theatrical insincerity terminates in the very quality she condemns.

The Festival also offered an "extra" in the form of a "dress rehearsal" of José Limón's new work, *Emperor Jones*. Danced after the closing matinee, it was in every way a finished and clean-edged performance.

Emperor Jones was commissioned by the Empire State Music Festival and premiered at Ellenville on July 12. The lush score is by Heitor Villa-Lobos, the spare and suggestive set by Kim Edgar Swados, and the inspired costumes by Pauline Lawrence.

Mr. Limón conceived the Eugene O'Neill theme in a mood of tempestuous anger and fear. And the mood sustained itself without break.

Never have we seen Mr. Limón so sinisterly beautiful as in his opening solo. His tigerish strut was in brilliant contrast to the shifty, steely gait for Lucas Hoving as the nemesis. Together they immediately established the pulse of destruction.

The dance careened from one grim fantasy to another—a harsh auction block scene—a voodoo dance with gleaming, sweaty male bodies—and a crushing finale with the dead hulk of Jones tossed like a rag doll onto his meaningless throne. Mr. Limón and his male dancers performed as though transfixed.

If only the whole Festival could have revealed the power of *Emperor Jones*, the directness of *Lyric Suite*, the quietude of *Winter* . . . and the simplicity inherent in all three!

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Haiti

(continued from page 44)

the school heads knew why I had decided to give the programs and she helped me to organize and plan it. She knew that it was extremely important to have the Director at the performance.

I gave her show first. None of the Directors came. They had all been too busy. I was disappointed and so was she. She knew that I was going to give another performance at the second school. She went personally to the Directors and invited them to come. They said they would try but only would stay for one half hour. They would come at five and leave at five-thirty.

The day arrived. The performance was to be given in the open air, but it rained all day until four-thirty. The Directors came at five, took their seats and waited. I knew that a choral group was to sing before my show but I didn't know that they would sing for twenty-five minutes. I was at my wits end. Only five minutes to show a half hour show! I came out — addressed everyone in French, ran back, put the music on and the show began. The first number, a *Meringue,* was danced beautifully by the girls. This was followed by the comic number, the jazz and finally the waltz.

After the first number the applause was good, but by the end of the program, the applause was tremendous. I was shaking like a leaf. I started to run out. The principal of the school came to look for me to say that the Directors and the public demanded to see the show over again. I was very happy. We gave the show over again. The Directors called for me and congratulated me warmly. They said they saw what I was trying to do and asked me to come to the office the next day.

I was told that my contract would be renewed if I wished it to be and that I would have a vacation with pay. I didn't take a vacation. I gave a summer course for children and teachers instead.

At the end of the first year, we gave a student recital at the only indoor theatre in Haiti, the Rex. This recital was sponsored by President and Madame Magliore and the Ambassador of the United States to Haiti, Roy Tasco Davis. There were two hundred students in the show, ranging from five years old to twenty. There were examples of many kinds of dance, but Haitian folk dances were featured. I designed 350 costumes, made sketches for each student, shopped for samples of materials, arranged souve-

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nir programs, went to the business establishments to sell advertising space to help pay for the programs. Two performances were scheduled.

Opening night, Madame Magliore and her family, Ambassador and Mrs. Davis were all seated. I had arranged to have the music put on tape. The first part of the program went off very successfully. The second part began. The first number was finished. The curtain opened. The dancers were ready. But there was no music! The loud speaker had burned out! Someone went out to explain to the audience. I thought everyone would go home. The operator said he would have to go home and get a new loud speaker and hook it up. I was crying backstage and had a complete feeling of failure. Luckily, a fine Italian pianist, who had composed the music for the finale of the show, Mr. Bill Donati, was there. I called for him and asked if he would play some music. This he did and he was wonderful. It seemed to me that the loud speaker took hours to come, but they say that it was only twenty minutes. The program resumed, the finale was over, the audience called for me. Reporters took pictures and bouquets of beautiful flowers were sent me up on the stage.

Instead of the two performances scheduled, we gave four and they were all sell-outs. After these programs, I knew that I should have a regular dance school. I approached the government and they said they would try to help. We decided to go to New York, sell the house and school in Brooklyn. Shannon and I made up our minds to move to Haiti.

After considerable exploration, we found that the former American School was empty. It was ideally located, right in the center of town. We rented the whole building, two floors with 15 rooms, and thought it would be wonderful to live upstairs and arrange the downstairs for the studios. I had the floors scraped, painted the whole house, installed mirrors and *barres* and then went back to National Education. They seemed very pleased and started to help me with the school. I was so happy that I had found that location because the two schools of girls where I taught were just one block away.

Then students began coming to my school, which is called "The Haitian Institute of Classic and Folklore Dance."

I continued to do research on Haitian folklore dance, because for the next season I planned to have souvenir programs with illustrated explanations of the dances

(over)

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Haiti

(continued from page 77)

in French and English. My research from the very beginning extended to the Voudon temples themselves. Sometimes once or twice a week I would join natives in their dancing and worship for their gods. In that way I learned the sense, reasons and values and learned to love and appreciate the folk dances.

My school grew and grew. I began to get enough advanced students to separate them from the beginners. Now after two years, three of my monitors from the Bureau of Sports are teaching the beginners while I remain with the advanced students.

A year ago, I selected six dancers from my school and formed the "Lavinia Williams Folk Dancers." These boys and girls range in age from 17 to 23.

I saw the need to start my own Company because I wanted to choreograph, and since until now I was only considered a "dance teacher" to the National Folklore Troupe, this desire always left me a little frustrated. Jean Léon Destiné, who founded that magnificent group in 1948, had done a good deal of their choreography, which is still danced by that group. Between those works and ones by Andre Narcisse and Andre Germain, they hardly had need for another choreographer.

After three months of rehearsals, costume fittings, etc., my troupe opened at the beautiful Ibo Lele Hotel in the mountains. We danced out of doors around the swimming pool. After the show, I gave an exhibition of the Haitian *Meringue* with my Haitian partner, and later called the tourists up to learn it. After showing them three basic steps, I started a contest and the winners took away with them a bottle of Haitian rum as a reward. It worked well.

We have made several movie shorts in Haiti for TV and screen. They will be shown in the near future. We rehearse five days a week for two hours each time. That is a wonderful record. In the beginning, some of them felt it was a waste of time to rehearse since they already knew their songs and dances. When they objected I would ask them to sing or dance for all of us there and would point out all of the weak spots and explain that rehearsals were more important than performances. Finally it became such a habit with them that they became upset if I called off a rehearsal or found myself too exhausted to do a complete one.

As things stand now, I really am in charge of two companies in Haiti. The

other group is the Andre Germain Group (he is now the director of the Folklore Troupe since Andre Narcisse has been dismissed) consisting of eight members of the National Folklore Troupe who alternate shows with us.

My next big effort is to try and start a little theatre (an indoor theatre) in Port-au-Prince. There is a need for one sully set up with curtains, lights, etc. At the present time, at the Theatre du Verdure, when it starts to rain, I run out on stage and ask the audience to go into our little rehearsal hall where we will continue the show. Usually, by the time we go inside, the rain stops.

Many artists are being developed in Haiti now. The Government is to be congratulated for its foresight and its continued interest and encouragement of the culture and art of Haiti. Personally, I consider it a great honor that the Government of Haiti should have chosen me to teach the Art of Dance Technique to the people of Haiti and that the Cultural Department of the American Embassy in Haiti has decorated me for bringing about a closer artistic relationship between Haitians and Americans.

P.S. I have a radio program every Sunday, 5 to 5:30 p.m., station "Radio Commerce" Port-au-Prince. I talk about Haitian folklore, music and history. This is broadcasted all over America, Europe, Africa, South America and the West Indies, and also Australia. It is on short-wave Stations 4VC and 4VA, 39 meters.

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART SIX: THE PIROUETTE (cont.)

PIROUETTE EN DEDANS

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

Pirouette en dedans can, like the **piroutette en dehors,** be taken from a preparatory base of fourth, fifth, or second position. Also as in **pirouette en dehors** the fourth position presents the fewest difficulties and there are several ways of preparing into the fourth position.

I have outlined here the simplest way and it is demonstrated both in **croisé** and in **effacé.**

DO'S

1. Our model Mary Vegh, a student of the School of Ballet Repertory, stands ready to begin. Body faces in **croisé** pos. well centered, well lifted, head erect, eyes looking straight out, no tension.

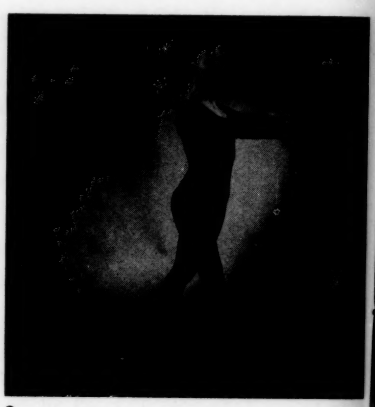
2. **Pointe tendu** to **croisé devant** with both arms raised to 5th pos. **en avant.** Weight is over the supporting foot.

3. The weight is shifted forward on to the front foot which is well turned outward. Front knee is bent, back knee straight. Hips in alignment, shoulders square to hips. The back arm has opened to 2nd pos. and the front arm has crossed the body so that its hand faces the opposite breast. Body well lifted out of hips, back straight, head erect, no tension in shoulders, neck or arms.

4. Raise the back leg and carry it to 2nd pos. at a height of 45°. Open both arms to 2nd pos. Align shoulders directly over hips.

5. **Relevé** and at the same time bring the foot of the extended leg in sharply from the knee, toe touching the supporting knee. Whip both arms up at the same instant that the foot whips in (arms may also be taken to 5th pos. front or to 5th pos. low). The knee must be pulled up sharply, the ball of the foot and the toes pressed firmly into the floor.

6, 7, & 8. The same preparation taken to fourth position **effacé.** The important things to remember are the alignment of shoulders squarely to hips and the distribution of weight to fall forward over the front foot.



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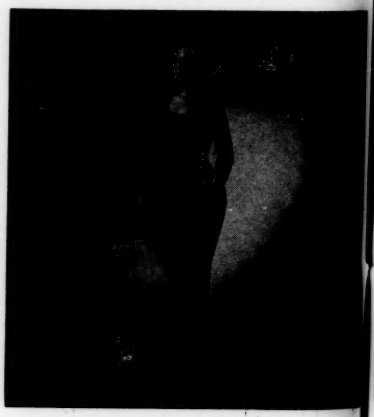

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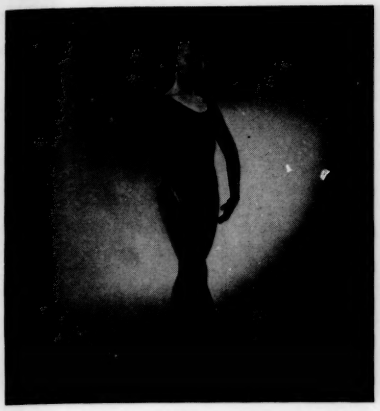

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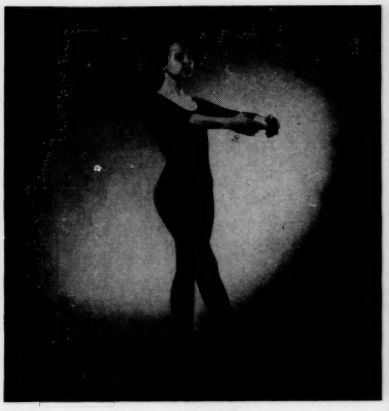

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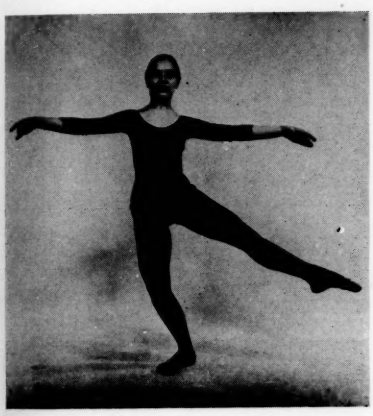

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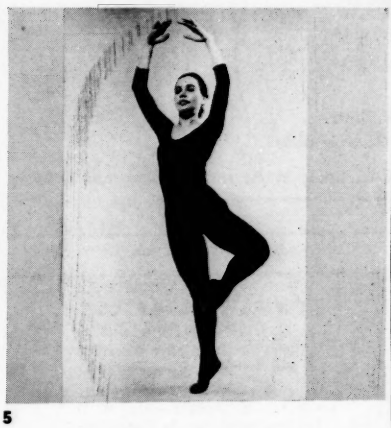

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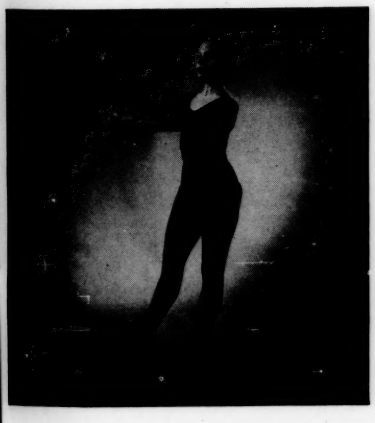

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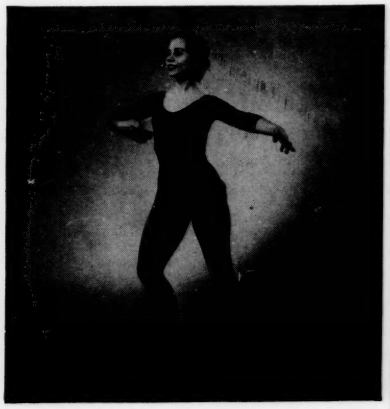

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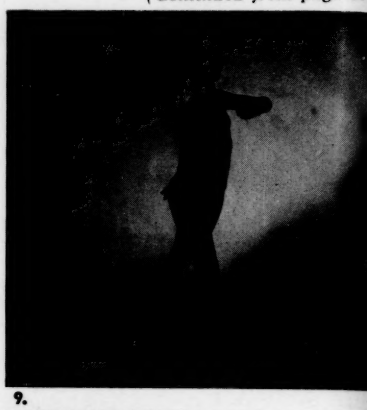

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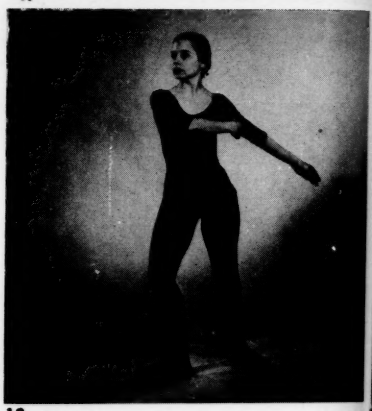

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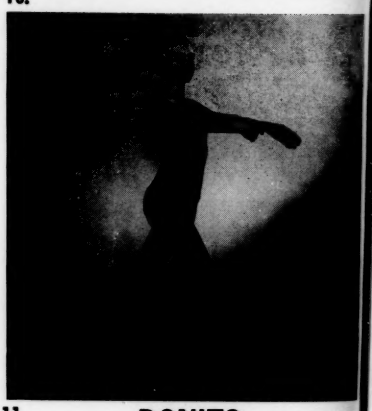

11

DON'TS

9 & 10. These faults of the arms and shoulders will make a crooked and unbalanced turn. The front arm is crossed over too far, the shoulders are out of alignment to the hips; this will make coordination of movement impossible. The extended arm is dropped below shoulder level and will not be able to coordinate with the leg as it whips around, thus breaking the force of the turn.

11. The turned in pos. of the supporting foot is bad form and will make a wobbly turn because it is out of placement for the **relevé.**

FROLIC

(Continued from page 16)

The fiddler, of course, furnished his own instrument, a luxury on the frontier. In remote areas fiddles were sometimes improvised by taking a large dried gourd for the body to which was attached a wooden neck strung with a single thong of deer gut, on which the performer sawed out a few tones with a bow made of hickory. Elsewhere, the shop-made fiddle, probably brought from the old country generations before, was carefully guarded personal property. Like trusted rifles, such fiddles often had names.

Since the fiddler's main function at a dance was to furnish rhythm, his limited repertoire was no handicap. He usually knew one or more popular breakdowns, a reel or two, and perhaps even a waltz or hornpipe. The descriptive titles of the tunes he played are in themselves an excellent reflection of frontier occupations, humor, tragedy, hardships, patriotism, and fantasy. Often new names were given to old tunes and old names were corrupted in the migration from east to west. An Irish dance tune called "Money Mush," for example, sometimes became "Monkey Mush." "Soldier's Joy," originally a tune for a specified dance, probably derived from a sentimental ballad of some war, but it became one of the best loved hoedowns. "The Eighth of January" celebrated in breakdown rhythm General Jackson's famous victory over the British at New Orleans. "Leather Britches," "Possum Up a Gum Stump," "Rabbit, Where's Your Mammy?" "Buffalo Girls," and "Rally in the Canebrake" allude to the hunt. Occupations are the source of "Jim Crack Corn," "Waggoner," and "Hell Among the Yearlings." Memorable people, either local or national, are remembered in such titles as "Old Dan Tucker," "Old Zip Coon," "Sally Goodn'," "Old Van Buring," and even "Scolding Wife." Memorable places, famous and infamous, are recalled in "Forked Deer" (a creek), "Natchez - under - the - hill," "Roaring River," "Sandy River" (also called "Calico"), "Happy Holler," "Billy in the Low Ground," and "Sourwood Mountain." Humor and fantasy are characterized in "Turkey in the Straw," "Cluck Old Hen," "Sich a Gettin' Up Stairs," and "The Devil's Dream."

Though the fiddler most often carried the burden of the music alone, he was sometimes accompanied by a strange as-

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FROLIC

(Continued from page 83)

sortment of rhythm instruments. Oddly enough, the guitar, now the veritable symbol of the folk musician—for better or for worse—was never used on the Southern frontier. It was still a fashionable instrument on the continent, and, in the cities, for accompanying the singing of young ladies. On the other hand, the banjo was sometimes used for accompaniment, though it was most often used for songs and jigs. The banjo came into wide popularity only after the Civil War. Frontier ingenuity often came up with amazing improvised rhythm instruments to accompany the fiddler. A frying pan held in one hand and struck with the knuckles of the other, a clevis (a U-shaped piece of steel used to attach the whiffletree to a wagon or plow) struck with its own pin like a musical triangle, or pork rib bones held between the knuckles and manipulated with a rhythmic rattle or roll, a jar or jug partially filled with water and struck with a stick—these items served sometimes as accompaniment for the fiddle. At a dance in Kentucky in 1840, the music was supplied by a fiddle, a big clevis, and a coffee pot one-third filled with gravel. In addition, the boisterous dancing indicates that the dancers themselves supplied a strong undercurrent of rhythm with the heavy thump of their feet on the puncheon floors.

Like the fiddle tunes to which they were danced, dances performed on the Southern frontier were adapted from traditional forms. Most of them were of European origin, deriving especially from England, Scotland and Ireland. The "Kentucky running set," for example, stemmed from the purest form of English folk dance. Ancestor of the square dance, it required four couples to make up a set, the pattern of which repeated four times, once for each couple. Names given to the pattern might vary locally from "Bird in the Cage" to "Buffalo Girls," though the dancers followed a stylized pattern varied only by the individual interpretation of the caller. The "running set" was the most popular frontier dance, probably because it required few dancers. On the fringes of the frontier where women were scarce, that fact was important. Even their absence did not prevent indulging the favorite pastime of dancing, for groups of men sometimes danced the running set, four being designated as "females" by tying handkerchiefs around their arms.

The running set was hardly more popular than the reel, though the reel required more dancers. Of Scotch origin, the reel was a contra dance, often corrupted into "country dance," so called because it required two rows of dancers in opposition to their partners.

The Virginia Reel, most famous of American reels, was only one of a type, but its popularity is indicated by its survival as both a dance and play-party game.

The Highland Fling, also of Scotch origin, was popular among Scotch-Irish settlers in the Appalachian Mountains, although there is a record of its being danced at a frolic in Arkansas in 1847. The Highland Fling still survives as a "learned" folk dance in the mountains of western North Carolina, and one may see youngsters from communities in that area dance it at the Carolina Folk Festival held in Chapel Hill each year.

The jig, on the other hand, is an Irish individual dance and not to be confused with the Elizabethan jig, a specialty nummer ending a play or dramatic performance. The hornpipe, of Welsh and English origin, was also an individual dance, originally a sailor's dance, which in America was often confused with the jig. The cotillion resembled the quadrille, the preferred popular social dance in New England. Although other social dances from continental Europe were imported in the 19th Century (the polka from Austria, the galop from Germany, the galopade from France, and the schottische from Poland), the conservative backwoodsmen of the South preferred the traditional Anglo-Saxon dances. Even within these traditional forms, these people found room for highly individualized steps. The reel offered more opportunity than the running set for the display of individual steps by which youngbloods could show their terpsichorean talents. Fortunately, descriptions of some of these boisterous exhibitions exist — to remind one, perhaps, that the energetic Charleston jitterbug, and rock-and-roll are but the contemporary overflow of youthful animal spirits.

(To be continued next month)

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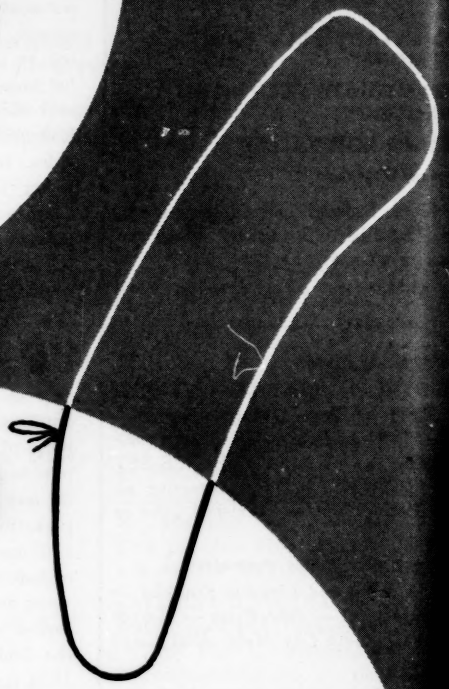

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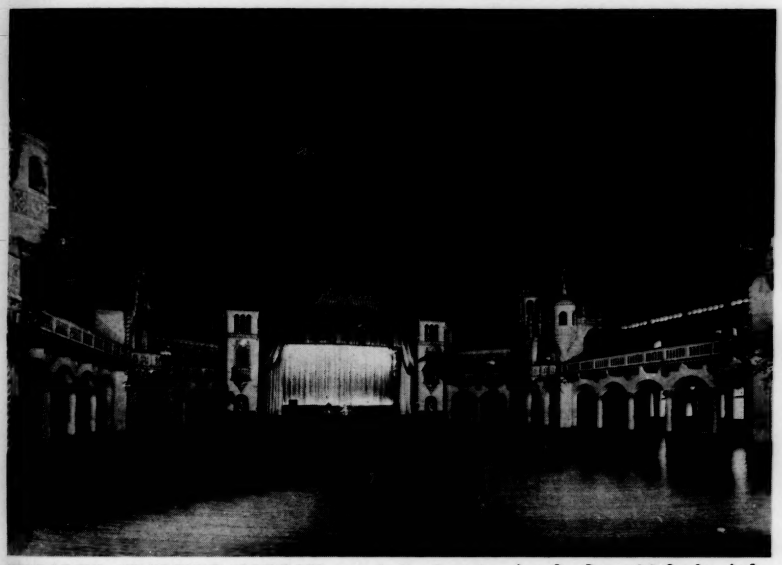


CHICAGO'S ARAGON BALLROOM, wonderland setting for the Sept. 26 finals of the 1st annual Nat'l. Ballroom Operators Assn. Dancing Championships, results of which will be published next month.

AN EDITORIAL

Beginning with this issue DANCE Magazine adds more pages to bring you another "first." We have expanded again, this time to launch a regular magazine-within-a-magazine, BALLROOM U.S.A. Continuous coverage of social dancing, by far America's largest recreational activity, has never before been undertaken by a national publication.

In dancing, as in everything else, Americans are individualists. Throughout the country ballroom styles vary widely; there are almost as many instruction "methods" as there are teachers. Perhaps that very chaos is one source of the vitality so characteristic of our social dancing.

It is not the purpose of BALLROOM U.S.A. to mirror any single point of view of an activity so colorfully diversified, nor to impose any one "system." What is hoped for is a publication which is a meeting ground for all who really care about ballroom dancing, where new ideas can be aired, the latest trends can be pictured, the human beings of the ballroom scene can become better known.

From greater understanding will inevitably come a unity of effort which will generate still more enthusiasm, bring even greater pleasure. *THE EDITORS*

IRENE CASTLE IN 1956

An Exclusive Interview with the Fabulous First Lady of Ballroom Dance

BY DONALD DUNCAN

"Ballroom dancing is supposed to be *fun.* I think one of the reasons so many people liked the dancing Vernon and I did is that they could see we were having a grand time together. Lots of the dances we see now, particularly the Latin American ones, are too studied, too much concerned with sex. People are so busy trying to show off that they're not really having fun."

In 1956, so speaks the all-time glamour girl of ballroom dancing — Irene Castle. At lunch in Chicago's Pump Room the

ONE-STEP TWOSOME: In this 1914 photo, Irene and Vernon Castle, most famous of ballroom teams, are dancing the Castle Walk.

still ebullient star of 40 years ago talked with us about dancing today and her own days with Vernon Castle in the fabled era of the Castle Walk, the Tango and the Maxixe. Around 1914, because of this lady and her husband, all America suddenly went mad for dancing. Rich and poor scrambled to learn the latest steps and to try to perform them like the extravagantly admired couple. The current boom in ballroom dancing all began with, and has steadily built from the Castle Craze.

Every head still turns as the beautiful Irene Castle makes an entrance. One has genuine difficulty in believing her cheerful report that she is 63. Except for a few brief appearances 16 years ago, she has not danced professionally for more than 30 years. Now the wife of George Enzinger, a Chicago advertising executive (her fourth husband), she divides the year between her farm in Arkansas and a home in Lake Forest, Ill. At nearby Deerfield, Ill., is the center of her "second life," an animal refuge called "Orphans of the Storm." There she is patron saint to a howling array of mongrels and allev cats. The welfare of homeless beasts has been her passionate concern for three decades.

"With all of them to look after, how can I go dancing? Anyway, I no longer have what is most important — good balance. Down in the Ozarks I scuff around in scuffs, and whenever I get into high heels I'm in trouble. Once in a while, listening to the radio in my kitchen, a tune will set me off and I will go into a little routine all by myself." (Those of us who spotted Irene Castle and Albert Butler among the dancers at the August banquet of the Chicago Nat'l. Assn. of Dance Masters can testify that she still has superb style — and balance.)

Mrs. Enzinger is an avid believer in Nature's way to health. She will tell you we are being poisoned by antibiotics, wonder drugs. vegetable sprays. Radiating youthhful well-being, she is her own best testimonial. Dancing fits neatly into her philosophy. "It's so *good* for you!" Today she is a mere 6 lbs. more than her dancing weight of 113, 40 years ago. "One reason is the posture I learned in dancing." Her back remains straight as a West Point cadet's.

"How did you manage to dance in those Castle Era dresses?" we asked.

"That was some problem," she laughed. "Skirts had about as much room as one trouser leg. Of course we didn't do what is now called exhibition dancing. We pivoted and whirled a lot, but did no lifts. The Castles kept their feet on the ground. All those fashions, by the way, are coming back on acount of *My Fair Lady*."

Queried which dances she liked doing best, she replied, "We had most fun doing the Castle Walk, which was a 1-step. I guess it wasn't as pretty to watch as the Maxixe. But, really, when all's said and done, you can't beat the waltz."

Historic headquarters of pre-World War I ballroom dancing was Castle House, a Manhattan mansion which stood opposite the old Ritz-Carlton on 46th and Madison. The very snappiest date the swains of the day could propose was a Castle House *thé dansant*. Every afternoon from 5 to 7 the public (at $2 a head) would pack the mansion's two ballrooms. In one, a ragtime band would play for the jazz enthusiasts and, during the proceedings Mr. and Mrs. Castle would give them a sample of the Castle Walk and the Fox Trot. In another, where there was a Latin orchestra, the pair would dance the Tango and the Maxixe.

Although Castle House had a large staff of instructors, the Castles themselves did not teach extensively. On occasion Vernon gave private lessons — at $100 an hour, and Mrs. Castle taught hardly at all. "I tried two or three times, but I don't have the temperament or the patience," she recalls. "I got too exasperated when people, after paying good money, don't pay attention. I was really successful with only one student — William Randolph Hearst. Twice a week Vernon and I would be invited to the Hearst apartment on Riverside Drive. After dinner we would roll up the rugs and turn on the phonograph. Vernon would teach Mrs. Hearst, and I would teach old W. R. He had a fine natural bounce — and he paid attention."

On its program of dance films the Museum of Modern Art in NYC includes bits from "The Whirl of Life," the only picture in which the Castles appeared together. "It's thrilling to be on the same movie program with such great artists as Pavlova and Mordkin, and with Valentino —not that he was such a good dancer, but he *was* famous! My own children were never much impressed with the fact that I had been a dancer, but they were breathless when they found out I had made 11 silent pictures. I even did a serial, somewhat on the order of *The Perils of Pauline*, called *Patria*." About the film biography of the Castles, which starred Fred Astaire and Ginger Rogers, her feelings are, shall we say, mixed.

The epitome of the "modern" girl, Irene Castle caused many of yesterday's fashion furors. Her dancing gowns and her starched Dutch caps, which she designed herself, were copied everywhere. In the

CASTLE IN THE OZARKS: Here's Irene Castle Enzinger today. At her farm in Eureka Springs, Ark., she poses with four frisky "Orphans of the Storm."

days when nice ladies were meant to stay demurely under a parasol, she won several cups for swimming and diving. Because she couldn't abide a bathing cap, and also because in her dancing she was weary of trying to keep hairpins from flying into the customers' soup, she blithely bobbed her hair. As girls by the thousands followed suit the champions of femininity set up a mighty howl against la Castle. Ministers preached dark warnings, and one outraged editor wrote that any minute women would be wearing pants.

The dancing partnership of the Castles came to a tragic end in 1918 when Vernon, who had enlisted in the British Royal Flying Corps, was killed in a crash in Texas, where he had been training U.S. pilots. "It's no wonder he was everyone's idol," she reminisces. "He was a great artist— a man with imagination and humor. He loved to play polo, was fond of animals and kept a kennel of handsome police dogs. He stood very straight and had unbelievable grace. The pilots who served with him told me they could always spot which was his plane in the air because of the graceful way he managed it. There won't be another like him again."

In recent years she has been talked into dancing in public for only one short period. That was during the 1939-40 N. Y. World's Fair. Evelyn Hubbell, who was chief instructor at Castle House, on hearing the Fair was contemplating an Arthur Murray Day, rushed to Grover Whalen and talked him into an Irene Castle Day instead. Alex Fisher, of the team of Harrison & Fisher, performed as Mrs. Castle's partner.

"I hadn't danced for 16 years, and during that time had had three children. After the first day's rehearsal I was so sore I could hardly get out of bed. But once I got going I think I did all right. In fact, I feel rather proud when I look at those newsreels. Shortly after, for an occasion at the Waldorf, Alex and I made up a new dance. And what do you think we called it? Believe it or not—'Rock and Roll'! It was a pretty little dance — nothing like what the youngsters are up to now."

"Although my performing days have long since been over," she concluded, a little wistfully, "I'm happy that I still have one direct connection with dancing. My niece, Jane, and her husband, Stephen Uhle, of Merrick, L.I., are very successful ballroom teachers in the New York area. But for me there's no time now for anything but my dogs and cats. If you want a pet, and promise to take good care of it, come to see us at 'Orphans of the Storm'."

MERINGUE BASIC STEP: At the N.Y.C. convention of the Amer. Society of Teachers of Dancing, author Dickson (in center of circle) shows the basic step of the Haitian-Dominican dance.

MAGIC OF THE MERINGUE

A New Englander Visits Colorful Haiti and Brings Back New Dance Recipes.

BY KATHARINE DICKSON

Photos by HERB FLATOW

Take equal parts of intoxicating Haitian music and the cool air of a tropical night. Add one good dance floor, large and circular. Partition the area with growing trees and festoon well with masses of mountain poinsettias. Top with a thatched roof pointing to the sky. Sprinkle the dance floor with the elite of Haiti, polished, gracious, fabulously groomed. Garnish with a floor show of sparkling folklore. When the pulsing drums will let you sit no longer, take your partner and sample the recipe. Now you have it, the magic of the meringue.

For me, that magic was not confined to cabarets like the Cabane Choucounne, the IboLele, or to Dan's Place on the waterfront. It was all about me, inescapable and fascinating. The rhythms came even from a small native boy I passed while walking up the mountain side. Shaking two-foot-long seed pods from the Poinciana tree, he chanted, "Cha-cha, cha-cha" (Creole for "rattle").

There was also the time in Cap Haitien when from my balcony I spotted across the narrow street a boy and a girl dancing an 8-year-old's version of meringue. I reciprocated in kind and precipitated a small landslide of activity. Another child came to join, then another and yet another. Last of all, as the dance conversation continued in the gathering darkness, came mother and father. We finished, with a Charleston on my part, and my new friends returning its Haitian counterpart.

The sight of peasants descending the mountains is a dance composition in itself. On a Friday afternoon, basket on head, a woman walks as far as 20 miles down the mountain, sleeps on the ground in the market place, does business on Saturday, then climbs back up the 20 miles. Haitians walk with a regal erectness and an economy of motion that is a joy to see. This is the same quality one sees and feels in the meringue — something often missed by our American dancers. Too many of us have the foot work but not the simple, yet elusive, elegance of the movement itself — the torso well lifted and quiet without being stiff — the motion of the hips strong yet soft and subtle. Watching the Haitians meringue *en masse* gives the impression of the quiet regular lapping of waves on a boat at its mooring.

And, by the way, in Haiti it's mer-ANG, like the pie. In the Dominican Republic, it is merengue (mer-RENG-gay).

To which country does the dance belong? Each claims it, each has the original, the authentic — and the other only a faint echo. Could it be that both grew separately and simultaneously from the same African heritage? As both countries felt the impact of the rumba and the *son*, the meringue as we know it today was crystallized. Until that time all Haitian social dancing was performed in separation position.

Says "Les Danses Folkloriques Haitiennes," official publication of Haiti's Bureau of Ethnology: "There is a dance

CHALLENGE: Miss Dickson, well-known teacher of Cambridge, Mass., and DANCE Magazine staffer William Como, show the Challenge Position (see Combination II).

which dominates all our national life. It is the meringue. In the countries, in the cities, in the villages it pits itself against the exotic dances. Bourgeois, petits-bourgeois, proletariat, peasants, all dance the meringue, which is found at all the fetes, in all the manifestations of joy and pleasure. Thus it must be considered our national dance. It is of African origin."

What difference do we find in the Dominican and Haitian variations? As far as real ballroom forms go, the differences, other than regional variations, are infinitesimal. I have seen Dominicans dancing in New York, the Dominican public at large at "La Voz Dominicana," (outstanding night spot of Ciudad Trujillo), and the general public of Haiti in their night clubs. I mentioned that I saw no differences while chatting with Lavinia Williams, the former Katherine Dunham dancer now teaching in Port-au-Prince and producing folklore programs and night club shows. *(See p. 42—Ed.)* Her comment, too, was, "There isn't any." However I do find, truth compels me to state, the Haitian music, with the same beat but with orchestration and instrumentation varying, much more exciting. Could it be that the progress made by a long hard Dominican dictatorship (whose many impressive results meet the eye) have been accomplished at the cost of the spirit?

The owner of my hotel, a fine dancer and a cultured Haitian, talked with me about meringue. "Why, it's only a 2-step," he said. When I asked for further elucidation he danced with me, and in truth he did a quiet smooth 2-step. A little surprised, I showed him what we all consider meringue. "Oh, yes," he said. "That's what we do too — when the music gets fast." I brought home a number of Haitian meringue recordings, and their speeds do vary widely. Further substantiation that he may be right comes from the ethnological booklet already quoted: "From the point of view of choreography, the meringue is always the same, despite its variations. It is always 2 steps to the right and 2 steps to the left — which maintains the original structure of the dance.

It's a privilege to go record shopping at home, you realize when trying to do the same in Haiti. In Port-au-Prince there is one record player to a store and no chance to handle the records and machine. Maybe you've forgotten your high school French, and besides, Haitian French isn't quite Parisian, and many Creole words sneak in. My record salesman made up for language problems by dancing with me.

For a long time I shall remember my satisfying evenings at the Cubane Choucounne. One may sit or dance as long as he pleases — no pressure — no one cares. There is plenty of room to dance, a charming atmosphere and superb music. Would that we had the same at home — emphasis on dancing rather than food and drink. While there were many tourists, I would guess that they made up no more than 10% of the dancing public.

The high spot of my exciting visit to the enchanting mountain republic came when, following a Voodoo ritual, I did a "command performance" with the leading male dancer, after one of our party volunteered the information that I, too, was a dancer. One could write volumes about the gracious Haitians, about the struggle of the peasants against poverty and of their release through dance.

But back to meringue: Knowing that teachers can always use more combinations, I include some gleanings from my travels. Each is a separate item and can be taught independently. The man's part is described, The lady dances counterpart, unless otherwise noted.

I.

1 Fwd L	Closed Pos., making gradual right turn in place
2 In place R	
3 Bwd L	
4 In place R	
Repeat preceding 4 Cts. twice (Cts. 5 6 7 8 1 2 3 4)	

5 In place L	Turn lady to her ri
6 In place R	
7 In place L	under man's L arm
8 In place R	

Now, reverse turns by repeating 1st Cts. making left turn — and by repe ing last 4 Cts., turning lady to her l under man's L arm. (For lead on th man should bring his L arm betwe self and partner.)

II.

Closed pos. to start

1 In place L	Turn lady gradually
2 In place R	her right until she
3 In place L	directly in front of m
4 In place R	(both now facing LO

MAN	LADY
Each moves away from other, like a Cha lenge or Commando	
5 Side L	Side R
6 In place R	In place L
7 Close L to R	Close R to L
8 Side R	Side L
1 In place L	In place R
2 Close R to L	Close L to R
3 Side L	Side R
4 In place R	In place L
5 Close L to R	Close R to L
6 In place R	Turning lady to her le
7 In place L	to resume Closed pos.
8 In place R	

Man catches partner's waist to lead he into Challenge Pos. To return her t Closed Pos. man's R hand clasps lady' L hand.

ABOUT TO BREAK: Dickson and Com in the right pivot prior to breakaway (se Combination IV).

KNEE ACTION: Dickson and Como demonstrate the bent knee movement (see Combination V).

III.

Closed Pos., man's shoulder to LOD
1 Side L
2 Close R
Repeat preceding 2 Cts. 3 times (Cts. 3 4 5 6 7 8)

1 In place L, turning ¼ right
2 Side R, turning ¼ right (man's R shoulder to LOD)
3 Close L
4 Side R
5 Close L
6 Side R
7 Close L
8 In place R, turning ¼ right
Repeat from beginning, turning ¼ right on Ct. 1 so the movement is constantly in LOD — L shoulder leading 1st 8 Cts. and R shoulder 2nd 8 Cts.

IV.

Closed Pos., man's L shoulder to LOD
1 Fwd L
2 In place R
3 Bwd L
4 In place R
Repeat preceding 4 Cts. (Cts. 5 6 7 8)
} Moving to left, man's L shoulder leading

1 Bwd L
2 Fwd R
Repeat (Cts. 3 4)
} Right pivot in place, Closed Pos.

5 Break away: man step L, turning lady to her right under his L arm
6 Man R in place
7 Man back L and lady back R in break pos., lady's R hand in man's L
8 Man fwd R, pulling lady into Closed pos. as she steps L

V.

Closed Pos., man's L side to LOD
1 Side L
2 Close R
Repeat 3 times (Cts. 3 4 5 6 7 8)
Next 8 Cts. moving opposite to LOD, man's L shoulder to LOD
1 L foot to right, across R foot — as in Susie Q
(Lady dances counterpart — both cross front)
2 Swivel off L heel and step R to R
Repeat preceding 2 Cts. 3 times (Cts. 3 4 5 6 7 8)
Repeat 1st 8 Cts. of Combination V.
1 Each push knees, together and bent, to the left
2 Return knees to original position
Repeat preceding 2 Cts. twice (Cts. 3 4 5 6)
7 Man uses Ct. 7 as a wind-up preparation to lead lady into free swivel turn to her right on Ct. 8 (lady swivels on both feet, making a very fast turn, and finishes with weight on her L foot ready to step off on R foot, in Closed Pos.)

SUGGESTED RECORDS

Dance the Merengue with Killer Joe — Tico LP 1017
Dance the Merengue with Tony and Lucille — Tico LP 1016
Merengue by Cugat — Columbia CL 802
Week-end in Haiti — Jacot MG 78195
(If you can find it — I got mine in Haiti)
Merengue #28 — Mardi Gras 1004-x45
Ansonia 45's from the Dominican Republic may be ordered from Ansonia Records, 992 Columbus Ave., NYC. We like 45-5310

●

AN EASTERNER LOOKS AT THE DANCING WEST

The Coast's Ballroom Scene is Big Scale

BY HELEN WICKS REID

In the West there's superb ballroom dancing, there's exciting teaching.

We Eastern teachers may have become snobbish and provincial in automatically regarding New York as the country's dance capital. A recent opportunity to see what's happening on the Coast was, for me, a healthy jolt, a delightful eye-opener.

Western ballroom dancing enthusiasts are astonishingly numerous — and organized. It was a surprise to find a whole movement of fans who participate in competitive dancing. They call themselves the National Smooth Dancers and have

'CHAMPAGNE' MAESTRO: Lawrence Welk (back, center) mingles with the Sat. night crowd at the Aragon Ballroom in Ocean Park, Calif. The Dodge Dealers' popular ABC-TV show brings Welk's "Champagne Music" into millions of homes.

many chapters throughout California. Recently they held their 7th annual Dancing Cavalcade (a competition resembling New York's Harvest Moon Ball) which, their president, Bearl Bennett, told me, was preceded by 37 local preliminary contests. The magnificent tango I saw performed by their 1956 all-around champions (Carmen Carlos, 20, and Vincent Scillato, 21 — both of San Diego) was equal to, if not better than, the best competitive dancing we see in New York. *(In an early issue DANCE Magazine will carry a full report on the Smooth Dancers.)*

Out there it's Bop and Swing with the teen-agers. Though every bit as dance-minded, Coast youngsters appear to be less in the throes of "Rock 'n' Roll" than in the East. The California Bop I saw, a relative of the Charleston, seems to come in two styles—a relaxed Los Angeles version, and the more precise San Francisco style. Their Swing is roughly equivalent to our Lindy Six.

Business is thriving at the ballrooms, which are enormous. Largest in the Los Angeles area is the clean and beautiful Palladium in Hollywood, which can accommodate 6,000. In addition to its steady patrons, the Palladium is host for many dinner dances sponsored by large organizations. Graduation dances, with the combined senior classes of several high schools, are also frequent features there. Best known to the country at large, because of TV, is the Aragon on Lick Pier at Ocean Park. From this big and friendly ballroom the popular Lawrence Welk show originates. Welk's famous style of "sweet" music attracts fewer teen-agers, but the older set often packs the establishment to its capacity of 5,200.

Western teachers are avid to exchange ideas and experiences. The Californian convention of the Dance Masters of America, which coincided with my July visit, provided a ready-made concentration of dance people and events. During an 8-day stay it was thus possible to observe activities which would have taken weeks to seek out independently. Californians new to me on the faculty for ballroom (the field to which this report is limited) were Imogene Woodruff of San Francisco, Bob and Betty Kirkpatrick of San Mateo, and Derrall and Chloe Call of Long Beach. They have a professional approach, much to offer and ought to be better known to us in the East. Members reported that this year there were more on the floor for ballroom work than ever before.

Emphasis throughout was on TEEN-AGE BALLROOM. The one scheduled forum was felt to be so provocative that several others were spontaneously organized during the convention. At the first, ably conducted by the Calls, each topic, as it was discussed, was listed on a blackboard. I jotted down the resulting outline, which suggests the forum's range and value. Under "Objectives of Teaching" were listed: fun; diversity; charm, poise and social adjustment; raising of standard; the challenge to make the right thing the popular thing to do (and to direct student activities to that end). Under "Discipline Problems" the notations read: large groups are easier; keep them busy; dress; personalized attention; the boy problem ("get to the thing before it happens—give them something to feel a part of"); student leadership; "do not be superior." There were further discussions around subjects like "a tired teacher is tiresome;" use of older pupils; "staff classes;" awards for dancing; awards for leadership; the neglected girl; student assistants; parent evenings; the definition of "Cotillion."

The convention's Volunteer Hour, conducted by Thomas Sheehy, was a model of efficiency. It was not so "volunteer" as to be unplanned. The time-table—10 minutes to each person offering material—was adhered to, and it was a revelation to see how many usable ideas could be presented so quickly.

There is considerably greater interest on the Coast in the "English" or "International" style of dancing. It is being taught there by a number of instructors, including Mr. and Mrs. William Thomas of Santa Monica, former "Star" Championship winners in London. Impetus to the movement has also been given by the demonstrations in California by the Canadian teacher, Basil Valvasori, who has competed in England. At the convention my husband and I showed motion pictures we had brought from London of this year's "Star" Ball and Richardson Cup contests. The screening was eagerly attended and the audience participated in a lively discussion of the pros and cons of standardization and the development of a "style" for America. Comments included praise to DANCE Magazine for publication of the suggested ballroom examination for teachers prepared by the National Council of Dance Teacher Organization *(Feb. 1956)*.

Everything about California dancing is on a grand scale. Teachers report unbelievable enrollment (in Long Beach, the Calls have 5,500 students). The motorized natives think nothing of traveling great distances for lessons or to go dancing. There's vitality in the ballroom world of the West!

●

TEEN-AGERS WELCOME

The High School Set Gets First Class Treatment at 'The Prom' in St. Paul.

A "Blackboard Jungle" phobia afflicts proprietors of many dancing establishments. Fearful of "Rock 'n' Roll" disorders, they do little to encourage the patronage of the high school set. In countless communities the bobby soxers have few places to go dancing except the juke box emporiums.

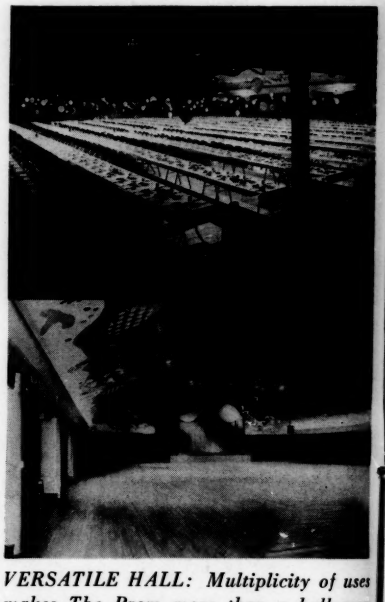
A heartening example of the opposite attitude is offered by The Prom, a public ballroom in St. Paul, Minn., where the welcome mat is out for teen-age dancers. For nearly three years Wednesday night has been their night. "If you can't beat them, join them," is a fundamental of strategy. Come what may, exuberant youth will somehow manage to "have a ball," and The Prom has taken on the task of helping them have a wholesome kind of ball in the best surroundings. The policy has paid off and the handsome ballroom, far from being demolished, stands unscathed.

One of those behind the progressive program is Harry Given, The Prom's energetic manager. In sympathy with the young, Given is in his early thirties and was, during his days at the University of Minnesota, the leader of a dance band. "We've had no more troubles than we could easily handle ourselves," he reports. "Already we're beginning to notice couples attending our other nights who are 'graduates' of the Teen-Age Dances. They're becoming our steady customers."

The Wednesday sessions are an outgrowth of teen-age dances offered experimentally by St. Paul's Parks and Programs Dept. Observing the overwhelming response, The Prom decided to become the host. Admission is 50 cents (as opposed to $1.10 other nights) for the dancing period from 8 to 11. Most youngsters come stag. Unlike adult evenings, when couples drift in over a period of an hour or two, on Wednesdays a couple of thousand boys and girls appear, seemingly from nowhere, all at once. Some arrive in their own jalopies, but most are brought by their parents, who call for them again at 11.

Dress is informal; however, the management's leniency does not extend to sanctioning shorts and dungarees. Average age of the girl patrons is between 15 and 16, while the boys tend to be a bit older—betwen 17 and 18.

The area, of course, has its share of "bad actor" juveniles, and The Prom stations uniformed city police at the door who can quickly spot known trouble-makers. The young customers have indicated that they appreciate, rather than resent, this protection.



VERSATILE HALL: Multiplicity of uses makes The Prom more than a ballroom. In 20 minutes the banquet gear (top) can be stored in cabinets at each side of band stand, as in bottom photo.

A PROM AT 'THE PROM': The St. Paul ballroom is host to many school dances.

Sponsor of the Teen-Age Dances is Coca Cola, whose local radio program also promotes the events. Their disc jockey, Jack Thayer, has an enormous teen-age following. His broadcasts often take the form of salutes to specific high schools, with their talented youngsters as guests. Coca Cola products, naturally, have a Wednesday exclusive at the bar.

The band most often booked into The Prom is the Jules Herman Orchestra. Herman was with the first Lawrence Welk band and once played trumpet with Wayne King. Vocalist is his wife, Lois, Welk's original "Champagne Lady." The versatile musicians play "Rock 'n' Roll" for the teen-agers, progressive jazz for the college set, and schottisches, two-steps and circle waltzes for the Thursday "Old Style Night," which caters to the older folks. Generally, because St. Paul is a college city, swing bands rather than sweet bands draw best. Largest recent crowds have been attracted by Ray Anthony, Ralph Flanagan, Stan Kenton and Woody Herman.

The $900,000 Prom, built in 1941, is a money-maker. Three acres of parking area are provided for the clientele. The upstairs ballroom, with a capacity of 3,000, has seating facilities for half that number. There are banquet facilities for 3,500, and an entirely separate function can be run simultaneously in the downstairs ballroom. Most of the area's school proms are held at The Prom. Success has come from efforts to make it, not just a dance hall, but a social center. In this community project, which is a member organization of the civic-minded National Ballroom Operators Association, important provisions have been made for the young people.

BALLROOM DANCE NEWS

(Note: Readers are invited to send us news items about ballroom dance events, either directly to DANCE Magazine, or through the regional correspondents listed on p. 87. — Ed.)

AROUND NEW YORK

Two Brooklynites, Roma Vaitkus and John Gregory, after winning in the Fox Trot Div., took the All-Around Championship of the NY Daily News' 22nd annual Harvest Moon Ball Sept. 11 at Madison Square Garden. Other winners—Tango: Jean Ficket, Stamford, Conn., and Ray de Felice, the Bronx; Viennese Waltz; Maria Fuhrer, Glenbrook, Conn., and Richard Robertson, Jr., Springdale, Conn.; Rock 'n' Roll: Jovada and Jimmy Ballard, NYC; Polka: Georgina Phillips and Henry Kobasky, both of B'klyn; Rumba: Ann Wogksh and John Lionetti, both of Stamford, Conn.

Jack Petrill of the Arcadia Ballroom reports that more than 50 couples turned out for the Eastern U.S. preliminaries, Sept. 9 and 16, of the 1st annual National Ballroom Operators Assn. Dancing Championships. Nat'l finals for the contest (to be reported in Nov.) were scheduled Sept. 26 at Chicago's Aragon Ballroom as closing event of the NBOA convention.

When Roseland Ballroom moves to new quarters at 52nd and B'way in mid-Dec., it will be re-titled Roseland Dance City, announces Mgr. Louis J. Brecker . . . The Park Ave. building which has housed the Nat'l Hq. of the Fred Astaire Dance Studios is being demolished. New studios are being opened on E. 57th St.

Five days a week NBC Radio is filling the airwaves with two hours of "live" dance music. Mon. through Fri. the new "Bandstand" program, from 10 to noon NYC time, is featuring the foremost name bands. A half-hour segment of the show, from 10-30 to 11, is also televised.

CHICAGO BALLROOM NEWS

Preparations are now under way for the 12th annual Harvest Moon Festival, which takes place at the Chicago Stadium in Nov. Entrants in the dancing contest, except for "Free Style" participants, are all amateurs from schools in the Chicago area. Winning couples, in addition to cash prizes, will receive an engagement at the Chez Paree night club. Sponsor is the Chicago Sun-Times.

A popular feature on WGN-TV is Jim Lounsbury's 1½ hour weekday program. Guests from schools, colleges, neighborhood clubs, playgrounds, etc., dance to records and participate in a daily contest — usually "Rock 'n' Roll." Recordings are given as prizes, Daily winners compete once a month for higher stakes . . . On the educational TV station WTTW, the ½-hour "Totem Club" program, Thurs. at 4, aimed at teen-agers, features actual teaching of fundamentals in ballroom and etiquette. *Louise Ege*

NO. CALIF. BALLROOM EVENTS

Bob and Betty Kirkpatrick have joined the ballroom faculty of the Ziceva Ballet School in San Mateo. The pair taught the ballroom class at the Sept. 9 meeting of the Dance Masters of Calif. in S.F. . . . On Oct. 7 the DMC convenes at the Daly City studio of Pres. Stanley Kahn. Work presented at the L.A. DMA convention this summer will be reviewed . . . Cliff and Lee Isaac were 1st place winners of the Aug. 19 dance contest at Sweet's Ballroom in Oakland. Teachers serving as judges included Fred Beeman of Vallejo, Olive Daniels of Orinda and Marjorie Hall of Berkeley . . . The next Blankenship "Ballroom Workshop" is scheduled for Oct. 28 at the Richmond Civic Center.

Free summer teen-age dance classes have now become a regular promotion project of the Eureka, Calif., Newspapers, Inc., with the Eureka Recreation Dept. assisting. This year more than 600 youngsters signed up, some coming for lessons from isolated mountain towns as far as 80 miles away. *Gladys Blankenship*

SO. CALIF. BALLROOM NOTES

Two main topics of conversation here are the convention statistics of the Nat'l. Smooth Dancers and the Nat'l. Square Dance Assn., which brought some 16,000 people to L.A. and San Diego . . . Lawrence Welk beginning his 6th year at the Aragon in Ocean Park. His music is strictly for dancers, with consistently danceable tempos, and this fact alone insures his continued nation-wide popularity . . . In Bellflower, teacher Lee Wells named "Woman of the Year" for her cultural and philanthropic activities . . . Lucille Iverson and Gladys Bowen heading the committee in San Diego to eliminate free ballroom instruction in public parks and schools.

Margaret and Charley Baker receiving numerous requests for membership in their Cotillion Ballroom Clubs, which begin this month in Montebello . . . Jane Cosgrove, who demonstrated merengue with Joe Piro at DMA's convention at the Ambassador, a recent L.A. bride . . . Grace Rocklin and Eric Liedberg holding a special "Waltz Workshop" in Nov. . . . Margit Tassaroff has been added to the faculty of the Margarita Otero Russell School in San Bernardino . . . Dan and Virginia Wallace's Studio at the Royal Hawaiian Hotel in Honolulu is offering, during famed Aloha Week this month, special exhibitions featuring modern trends in ballroom. *Katherine Sheehy*

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BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL
Drawings by DOUG ANDERSON

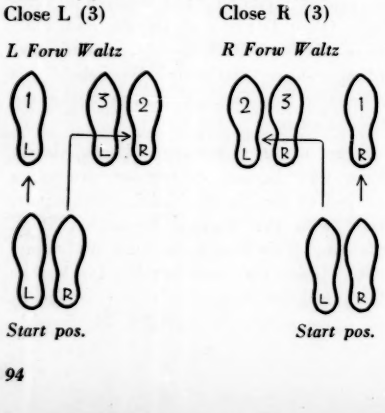
BASIC STEP FORMS

Basic step forms include those combinations of steps (in any direction) which are most frequently employed.

Waltz Step Forms

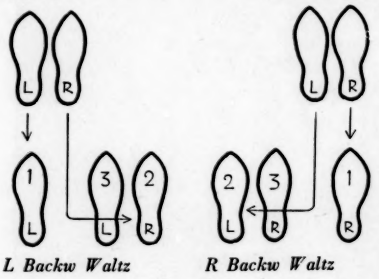
L Forward Waltz	*R Forward Waltz*
Forw L (1)	Forw R (1)
Side R (2)	Side L (2)
Close L (3)	Close R (3)

L Forw Waltz *R Forw Waltz*



L Backw Waltz	*R Backw Waltz*
Back L (1)	Back R (1)
Side R (2)	Side L (2)
Close L (3)	Close R (3)

Start pos. *Start pos.*



L Backw Waltz *R Backw Waltz*

(N.B. If waltz steps are performed to music other than ¾ time, the tempo of the steps may differ from the above; i.e., when a waltz step is danced to fox-trot time, the most frequent change is to the count of 1,2 and (SSQ) or the alternative count of 1, hold 2, 3, 4.

Combining Forms: Waltz Boxes

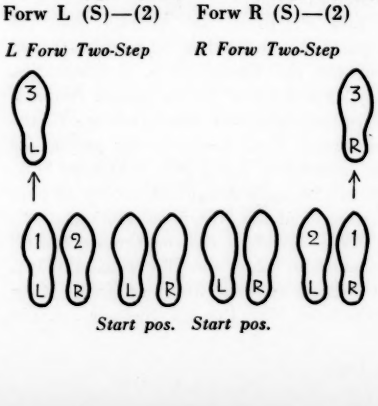
A box form must include a combination of movements — forward, backward and to both sides — in which the feet trace an approximate square pattern on the dance floor.

L Forw Waltz Box	*R Forw Waltz Box*
1 L forw waltz step *plus*	1 R forw waltz step *plus*
1 R backw waltz step	1 L backw waltz step
L Back Waltz Box	*R Back Waltz Box*
1 L back waltz step *plus*	1 R back waltz step *plus*
1 R forw waltz step	1 L forw waltz step

Two-Step Forms

L Forw Two-Step	*R Forw Two-Step*
Side L (Q)—(1)	Side R (Q)—(1)
Close R (Q)—(and)	Close L (Q)—(and)
Forw L (S)—(2)	Forw R (S)—(2)

L Forw Two-Step *R Forw Two-Step*



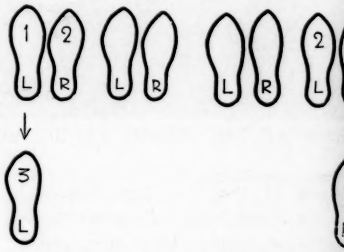
KEY

S—slow	*R—right foo*
Q—quick	*L—left foot*

Numbers enclosed in parenthesis dicate time count

L Back Two-Step	*R Back Two-Ste*
Side L (Q)—(1)	Side R (Q)—(1)
Close R (Q)—(and)	Close L (Q)—(a
Back L (S)—(2)	Back R (S)—(2)

Start pos. *Start pos.*



L Backw Two-Step *R Backw Two-Ste*

Combining Forms: Two-Step Boxes

L Forw Two-Step Box	*R Forw Two-S Box*
1 L forw two-step *plus*	1 R forw two-s *plus*
1 R back two-step	1 L back two-st
L Back Two-Step Box	*R Back Two-St Box*
1 L back two-step *plus*	1 R back two-s *plus*
1 R forw two-step	1 L forw two-st

Rumba Step Forms

Rumba step forms follow the sa basic patterns as the two-step forms. Rumba step is identical in structure, though the style with which the mo ment are performed differs considerab

It is possible — and perfectly proper te dance to Rumba music following t waltz step forms; in that case, coun SSQ or 1,2 and.

Note: If you've missed the preceding 3 installments of this valuable series (it started July '56), write to us and we'll gladly mail you reprints, free of charge.—Ed.

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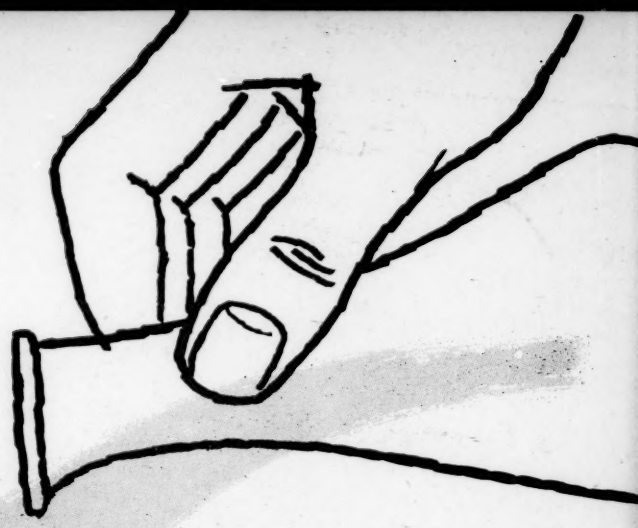

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